I.C. 11-2-12

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When sales cat. returned from binder AAA, William T. Evans, 1900, these clippings inserted in front.

Jan. 26, 1900 N.Y. Evening Post

dently, the Rochester *Union* says: "He uniformly refused all his life to furnish materials for a biography. He also declined to ever allow his likeness to appear in print—one time, in particular, when it was desired to make memorable the work of charity performed by himself and associates of the committee appointed by the Union to administer the fund of $25,000 it had collected for the benefit of the families of the sufferers by the Steam Gauge and Lantern Works conflagration, just after the presidential election in 1888."

THE EVANS PICTURES.

I.

In a few days the widely known collection of American paintings belonging to William T. Evans will be dispersed by auction sale, and, much as the fact is to be deplored, some little compensation may be extracted from the opportunity afforded to see the united collection of nearly 300 works displayed in its entirety in the spacious galleries of the American Art Association, where they will be on public exhibition until they are sold next week. Even Mr. Evans, who is parting with more than one cherished canvas, which can never be replaced, must have a melancholy satisfaction in the spectacle, for certainly these galleries have rarely looked so attractive as they now do. American painters, too, whether they have the good fortune to be included in the long list of artists represented or not, should rejoice in every demonstration which makes for the advancement of American art, as this collection certainly does. The dignified impression received upon entering the first gallery continues more or less unbroken throughout the four remaining rooms. That there are weak spots in the collection it would be folly to deny, but there is no "chamber of horrors" to avoid, for the smallest gallery would be all too large to hold the really poor canvases.

The three great landscape artists, George Inness, A. H. Wyant, and Homer Martin, give the key note and impulse to the collection, each in his own way holding easily the high place long accorded him by a discriminating public and the still more discriminating artists. There are nearly a score of Innesses, ranging over the best part of his working years and covering the widely diversified range of subjects for which he was, among other things, remarkable. Here are his famous "Winter Morning at Montclair," from which not all the flush of autumn is gone; his "Sunset on the Passaic," all radiant in the orange glow of evening; his "Nine o'Clock," suffused with a weird, cool, pure light, and his "Valley on a Gloomy Day," over whose rare distance and mysterious foreground broods a foreboding sky. Here also is his beautiful but less familiar "Georgia Pines, Afternoon, 1886," which was said to be one of the artist's favorites among his own productions, and therefore given to his wife. There may be better and more powerful works by that master, but certainly the one sold for $10,000 last winter is not among them. What part of the sky is visible through the clouds shows with rare purity to and out amongst the vanishing clumps of trees, while the gleam of light and distant habitations prevent any sense of gloom.

The Wyants, of which there are thirteen, range from the two or three beautiful little sketchy canvases to the large scene "In the Adirondacks," which portrays with affectionate fidelity one of those cool and inviting retreats in the forest whose memory comes to us unbidden, now in the still watches of the night, now in the din and bustle of the busy town. There is great charm, too, in his "Autumn, Keene Valley," whose delicious far-spreading scene harmonizes perfectly with a sky of rare delicacy and beauty. Yet another Keene valley scene, No. 234, delights with its warm autumnal hues and cloudy sky, and leaves no tinge of melancholy. So again and again the eye rests for a moment on some example of Wyant's delicious but always unassertive art.

So, too, the eye ranges from Homer Martin's superb "Westchester Hills," of rich autumnal brown, to his poetic old Normandy church, whose picturesque form and color are reflected with rare purity in the placid pool of the foreground. There is also a delicious and not very well known little "Normandy Farm" among the eight numbers put down to that artist, who was always a poet, and at intervals a great one, in spite of a rather troublesome technique. Of the four canvases by D. W. Tryon, the "Daybreak," with its gloomy lava coming against the tenderest, iridescent-hued sky, which in turn is echoed back in the lapping waters of the harbor, is, perhaps, the best, though his river at evening holds a potent if subtle charm not to be overlooked.

Henry W. Ranger, by reason of his technical and artistic strength, is also a noticeable feature amid so much that is noticeable, and his "Connecticut Pasture," with its fine hillside and sky, his "East River July," "Morning at High Bridge," and powerful "New Jersey Oaks" hold their own well alongside the older painters, as do also the half dozen landscapes by Horatio Walker.

Somewhat less robust than Mr. Ranger and somewhat less pathetic than Mr. Tryon, the seven canvases of J. Francis Murphy naturally fall below the productions of those two distinctly different painters. Mr. Murphy's Art is analytic, without at any time losing sight of the greater whole. His canvases are all comparatively small and do not depart noticeably from his usual themes, but any one of them is charming. Of Charles Melville Dewey's varying contributions there is nothing better than No. 138, with its rare purpling sky and tender landscape fading into the distance. "The Return of the Hay Boats," "Reflections," and "Shadows of the Evening Hour" are among his other better known works, which familiarity has not staled.

George Bogert and Frederick W. Kost, both landscape painters, are curiously enough best represented by marines, two by the former and one by the latter coming not far behind the splendid marine by Winslow Homer which has done so much to give that powerful artist a just and enviable reputation. Mr. Bogert's Holland scenes, despite their unquestionable ability, bear evidence of haste and thoughtlessness, while Mr. Kost's recent landscape, by reason of its position in a corner of the large gallery, is difficult to see. Seven numbers are contributed by Robert C. Minor, and each is characterized by his usual poetic feeling and treatment. William M. Chase has a Shinnecock scene with figures. By William A. Coffin there are a delicate "Rainy Day" and a larger evening effect. There is a choice evening scene by Louis Paul Dessar, with a soundly done little landscape by R. Swain Gifford, a fresh bit of nature by Arthur Hoeber, a quartet of typical scenes by Bolton Jones, an evening effect by Leonard Ochtman, and one or more satisfactory canvases each from Arthur Parton, Charles A. Platt, Theodore Robinson, R. M. Shurtleff, G. H. Smillie, J. Alden Weir, Curtis on Wiggins, Worthington Whittredge, C. Morgan McIlhenny, W. L. Lathrop, C. Harry Eaton, L. C. Earle, Bruce Crane, Miss A. Becker, St. John Harper, and R. A. Blakelock.

Of marines, pure and simple, there are few calling for special attention beyond those already mentioned. W. Gedney Bunce has three canvases, of which No. 251, "Sunset, San Giorgio, Venice," is a brilliant example. There is a restful, dignified sea piece by William M. Hunt, a spirited study of water in action by F. K. M. Rehn, and the familiar but not the less beautiful, "Moonlight" by A. P. Ryder, which is really one of the gems of the collection. Rarely enough has the poetic essence of such a night in such a place been put upon canvas in so true a way. The drifting thing in front, a mere incident, may mean anything the mind chooses to see in it; but no one can study the little canvas (not over a foot and a half square) without feeling the profound depths of the water, the rare quality of the sky, and still more the spirit of moonlight pervading the entire scene. J. C. Nicoll, Thomas Moran, W. T. Richards, Arthur Quartley, and M. F. H. De Haas are among the other marine painters, living and dead, represented.

Two cat pictures by J. H. Dolph, of which No. 164 is about his best work; some wonderfully painted roses by Abbott H. Thayer, another rose picture by Walter Shirlaw, and an occasional street scene or bit of architecture by Alfred C. Howland, C. D. Weldon, and Stanford R. Gifford are about the only canvases which break the long array of landscapes, marines, and figures.

B. F.

N y Times
Feb 3

GARY 3, 1900.

EVANS PICTURE SALE

wo Hundred and Seventy Paintings Realize $158,500.

George A. Hearn Gives $6,300 for Wyant's "In the Adirondacks," Highest Price Paid for Any Lot.

The sale of the collection of paintings by American artists, belonging to William T. Evans, was brought to a close at Chickering Hall last evening. The collection consisted of 270 pictures, which brought slightly over $158,500. The only sale of works by native artists which can be compared to the dispersal of the Evans collection in importance is the Thomas B. Clarke sale of a year ago. Mr. Clarke's collection consisted of 372 examples, and realized $234,105.

The sale of last evening saw the largest amount bid for a single picture in the course of the three evenings. This was $6,300, at which figure George A. Hearn secured Wyant's beautiful "In the Adirondacks." The bidding for this lot was started at $5,000, and advanced, mostly by $100 bids, to $6,100.

When it reached that sum there were no more bidders, and Thomas E. Kirby, the auctioneer, knocked it down to a buyer in the back of the hall. A moment afterwards, however, Mr. Hearn protested that he also had offered $6,100, and the picture was put up again. The other bidder said $6,200. Mr. Hearn raised the price another hundred dollars, and secured the lot.

In spite of the fact that a few of the paintings sold last evening brought remarkably good prices, Mr. Evans can not have been pleased with the result of the evening's sale. Many of his best pictures had been reserved until the last day, but the total sum obtained was less than on Thursday evening.

Several fine works by Inness were sold last evening, but in no case was the price remarkable, and for some of the pictures by this master the amounts bid were extremely small. The immense work, "A Sunrise Morning," was knocked down for only $1,500; "Winter Morning in Montclair" went for $2,600, and two smaller paintings were sold for $125 and $200 respectively.

The important painting by George Fuller, "Lorelie," was secured by the Corcoran Art Gallery for $3,100. The Carnegie Institute bought H. W. Ranger's "An Idyl River Idyl" for $1,350, and the Corcoran Art Gallery secured a fine Theodore Robinson, "Valley of the Seine from Giverny Heights," for $900. Compared with the prices paid at the first evening's sale for works by F. S. Church, those realized last evening were regarded as low. His large painting, "Madonna of the Sea," went for $1,125, and others for $750, $300, $580, and $650.

The prices and names of buyers follow:

Autumn in the Catskills, Jervis McEntee; I. Jones	$150
A Fairy Tale, William M. Chase; W. H. Beal	170
An Autumn Afternoon, H. Bolton Jones, H. H. Pruett	225
An After-Dinner Nap, J. H. Dolph, J. Hilgelow	200
Land's End, Cornwall, W. T. Richards, M. Knoedler & Co.	320
New Hampshire Woods, Martin A. Hechri; I. Jones	150
The Last of the Study, Lawrence C. Earle, J. R. Orrick, Ingersoll	460
Morning, C. Morgan McElhenney, Scott Fuller	120
A Showery Day near Brill, Holland, George H. Rogers, C. Lambert	450
A Cloudy Day, A. H. Wyant, H. H. Winans	700
Pine Woods near Savannah, George Inness; C. M. Atkins	675
Christ Stilling the Tempest, Robert L. Newman, E. D. Page	190
Twilight, F. S. Church; S. H. Wakeman	200
Mount Katahdin from Lake Millinokri, Sanford R. Gifford, W. Griffin	110
A Venetian Canal, Rhoda Holmes Nicholls; R. H. Austin	130
My Lady, Frederick Dielman; H. Harrison	210
Works at Dartmouth, R. Swain Gifford, J. Hilgelow	120
An Autumn Sunset, Robert C. Minor; F. W. Kellogg	300
The Shepherdess, F. S. Church; C. M. Atkins	300
Autumn, Walter Shirlaw, George Pope	100
On Vineyard Sound, John C. Nicoll, H. H. Pruett	140
Pines in the Cheviot, Eastman Johnson; Scott Fuller	220
The Moon at Night, George Inness; Fishel, Adler & Schwartz	1,500
"Real Thal," Louis Moeller, Mrs. H. Corse	330
The Fishing Dish, F. S. Church, A. C. Hunnewell	100
[illegible] Thomas W. Dewing; [illegible] Lane	410
A Fisherman, C. K. M. Rehn; J. R. Waters	200
Early Twilight, A. H. Wyant, Emerson McMillen	500
A Glimpse [illegible]era, J. Francis Murphy, J. F. Dexter, Jr.	200
The Indian Hunter, G. De Forest Brush; H. H. Harrison	925
On the Road to the Enchanted Castle, Arthur H. Harris; William Macbeth	125
Temple Court in Nikko, Japan, Charles D. Weldon; H. Hamilton	70
The Farm, Charles H. Miller; Emerson McMillen	130
The Sisters, Albert P. Ryder, Cottier & Co.	110
A Quiet Day, Manchester Beach, J. F. Kensett, I. Jones	130
Slumber, E. S. Hamilton, Mrs. H. Corse	100
A Spring Song, F. S. Church, A. C. Humphreys	650
A Normandy Farm, Homer D. Martin; I. G. Bloomingdale	1,000
Daybreak, D. W. Tryon, La Over Delmonico	1,025
Bridal Dune, Charles Melville Dewey, Emerson McMillen	300
Return of the Fleet, Horatio Walker; G. A. Hearn	400
The Idol in Love, F. S. Church; Emerson McMillen	900
A Connecticut Pasture, Henry W. Ranger, Emerson McMillen	1,100
Gray Autumn, George H. Smillie, C. M. Atkins	300
At Paradise, Newport, Samuel Colman, G. A. Hearn	225
Autumn on the Susquehanna, Homer D. Martin, A. C. Humphreys	600
Beauty and the Beast, F. S. Church; Howard Willis	650
Landscape Near Fiesole, Italy, George Inness, W. H. May	425
Moonlight, R. A. Blakelock, W. Clausen	500
Silent Night, Charles C. Curran, J. Bierlow	150
The Return to the Fold, Louis Paul Dessar, H. D. Winans	100
An Autumn Landscape, J. Francis Murphy, Emerson McMillen	1,075
The Harvest Procession, Will H. Low, H. J. Chisholm	1,400
Autumn, Kerhe Valley, A. H. Wyant, R. Hoagland	600
A Rainy Day, Horatio Walker, J. M. Shotwell	150
On the Seine, D. W. Tryon; W. H. Beal	325
Morning, Frederick W. Freer; H. H. Harrison	350
At Stony Brook, L. L., Charles H. Miller, R. M. Lindsay	225
In the Catskills, George Inness; R. L. Lee	2100
The Origin of Our Flag, Henry Peters Gray, George Pope	350
Bashful, Martin Brooke, H. H. Harrison	120
The Kiss, Walter Shirlaw; H. L. Mortimer	140
Boys Playing Marbles, Paul P. Ryder, H. H. Harrison	270
A Nocturne, Henry W. Ranger; W. Clausen	400
The Mystery, Robert L. Newman, H. Godwin	270
The Hollywood Gallerer, Frederick W. Kost; I. B. Bloomingdale	235
Return of the Herd, Bonte Charles Melville Dewey, J. M. Simonson	375
The Senate, Irving R. Wiles, J. S. Isidor	625
An Old House by the Sea, Worthington Whittredge; E. Bennison	130
Valley of the Seine from Giverny Heights, Theodore Robinson; Corcoran Art Gallery	900
Sunset, San Giorgio, Venice, W. Godney Prince, W. Clausen	1,000
The Lonely Road, Ben Foster, R. Hoagland	750
After Wind, Rain, Carleton Wiggins; Emerson McMillen	900
Autumn Evening, Frank De Haven; R. S. Barrow	450
My Lady Rhododendron, Elliott Dalgliesh; Mrs. H. Corse	2400
Floral, H. Siddons Mowbray, M. Knoedler & Co.	650
The Ferry, Charles P. Curran, C. C. Glover	750
The Orange Girl, Seymour J. Guy; J. C. Nicoll	325
Moonlight, Albert P. Ryder; Cottier & Co.	700
Midnight, Robert C. Minor, S. Untermyer	675
A Morning Vision, Henry O. Walker; W. Clausen	1000
Moonrise, Coast of Picardy, George H. Bogert; W. H. Beal	300
Reverie, Wyatt Eaton, Cottier & Co.	1,200
Madonna of the Sea, F. S. Church; James T. Hoops	1,125
Winter Morning at Montclair, George Inness, C. C. Glover	2,500
An Idyl River Idyl, Henry W. Ranger; Carnegie Institute	1,350
An Old Church in Normandy, Homer D. Martin, S. Untermyer	1,200
Lorelie, George Fuller, Corcoran Art Gallery	3,000
In the Adirondacks, A. H. Wyant; George A. Hearn	6,300
A Summer Morning, George Inness; W. Clausen	1,500
Evening, Westport Point, Mass., Ireland, Frederick W. Kost; H. H. Harrison	240

N.Y. Times

Feb. 2, 1900

THE NEW YORK

EVANS COLLECTION SALE

Inness's "Georgia Pines" Is Knocked Down for $5,900.

Winslow Homer's "Weather Beaten" Fetches $4,000—For 180 Pictures $104,000 Have Been Paid.

The second evening's sale of the collection of paintings by American artists formed by William T. Evans resulted in a larger aggregate amount being realized than at the sale on Wednesday evening. Mr. Evans, however, can hardly have been so well pleased as after the first evening's sale, since among the lots disposed of were some of the choicest pictures that he owned. Indeed, compared with the prices of Wednesday, those of yesterday were in many cases extraordinarily low. "The Longshoreman's Noon," by J. G. Brown, for instance, brought only $1,350; George Inness's "The Valley on a Gloomy Day," $1,025, and "St. Cecilia," by F. S. Church, $1,200. These three pictures are among the most important works of the respective artists.

On the other hand, another Inness, "Georgia Pines, Afternoon," sold for the remarkable price of $5,900, the highest figure yet reached in the course of the sale. Winslow Homer's "Weather Beaten" was knocked down for $4,000, and another Inness, the celebrated "Nine o'Clock," for $3,550.

Three pictures were secured for the Corcoran Art Gallery, among them being a large work by Robert C. Minor. The representative of the gallery tried hard to secure Inness's "Georgia Pines," but hesitated to bid after $5,900 had been offered by R. D. Evans of this city, who secured the work.

As at the previous evening's sale the paintings by Henry W. Ranger brought very good prices, the more important of them being greeted with applause when placed on the stand. A large number of admirers of Mr. Ranger's work who were in Chickering Hall each evening evidently desired to express their sympathy with him in the suit which he has brought against an art critic. The prices and names of buyers follow:

The Right of Possession, J. H. Dolph; George Pope	$120
The Road to the River, H. Bolton Jones; C. H. Atkins	230
Morning, Keries Hof Merdowe, William H. Howe; Louis Stern	170
In the Month of May, Arthur Parton; I. Dwight	300
Muir of the Waters in Fingal's Cave, Chester C. Curran; H. S. Lee	460
A Spring Flood, Charles A. Platt; J. Juner, Collie and Lindemyre, Horrie Walker; George H. Trail	100
Twilight, Robert C. Minor, Louis Stern	225
Rorrs, Abbott H. Thayer; J. J. Hocker	410
La Cigale, Wyatt Eaton; F. G. Hicker	900
Among the Old Pools, Walter Shirlaw; H. [illegible]	[illegible]
Summer in the Catskills, George Inness; Emerson McMillen	600
The mug in Piranty, Louis Paul Dessar; C. W. Knauhurr	400
A Mountain Brook, Homer D. Martin; ———	610
A Rainy Day, William A. Coffin; Louis Stern	220
The Road to the Sea, Arthur Hoeber, J. Jones	130
Autumn in the North Woods, A. H. Wyant, George D. Pratt	870
Moonrise on the Swannanoa, Myrta A'Berkrel; C. W. McCutcheon	150
My Pets, Fredrick A. Bridgman, J. Eastman	450
Evening on the Sound, R. A. Blakelock; C. Lambert	250
"Amid the Cool and Silence," Ben Foster; J. Jones	210
Afternoon—Hrnriem, Holland, George H. Bogert, E. C. Anderson	600
"Look, Mamma!" Seymour J. Guy; Emerson McMillen	450
Returning from Pasture, Millon, George Inness; A. C. Humphreys	950
In the Land of Promise, Charles F. Ulrich; Corcoran Art Gallery	575
Autumn, W. St. John Harper; C. W. McCutcheon	250
Moonrise, Brooklawn, L. I., Frederick W. Kost; C. Lambert	325
"Where Waters and Moonlight Meet," F. K. M. Rehn; E. Dwight	500
Air, I. S. Church, H. D. Evans	400
Erith, F. S. Church, Emerson McMillen	550
Writer, F. S. Church; ——— Stanley	250
Sunday Morning in Virginia, Winslow Homer; J. F. Nicoll	400
Under Gray Skies, J. Francis Murphy; H. H. Harrison	225
Twilight in Connecticut, W. L. Lathrop, J. Bigelow	110
Shy, Maria Brooks; C. M. Atkins	120
Night, Charles C. Curran; George Pope	100
Tranquille at Night, Homer D. Martin; J. M. Simonson	200
Rue sous le Cap, Quebec, A. C. Howland; H. H. Harrison	100
Nightfall, Robert C. Minor; J. S. Isidor	350
Idle Hours, H. Siddons Mowbray; George Pope	500
Sigrid	250
Silks	250
Sunset at Amsterdam, Holland, Samuel Colman; George Pope	80
Leslie, N. Y., George Inness, A. C. Humphreys	200
Venice, W. Godney Hanes, W. Clausen	250
The Hied, Robert L. Newburn, F. H. Scott	80
One Day in June, William T. Smedley; J. Bigelow	270
Mrs. Keenon Cox, F. W. Rowe	250
Shadows of the Evening Hour, Charles Melville Dewey, J. M. Simonson	400
Before the Battle, G. De Forest Brush, H. H. Harrison	440
Spouting Whale, William Morris Hunt, W. Clausen	325
A Dune, A. Pulmuller Procter, Collier & Co.	80
The Letter, Robert L. Newman; F. H. Mason	101
Charity, Albert P. Ryder, Collier & Co.	200
Afterglow, Henry W. Ranger, J. M. Simonson	210
The Sonnet, Walter Shirlaw; C. W. McCutcheon	210
Twrrldmen's Hours, Theodore Holdneen; A. C. Humphreys	410
A Late October Afternoon, H. Bolton Jones; E. Dwight	450
Rocky Farm in Autumn, Newport, Samuel Colman; C. W. McCutcheon	140
A Spring Morning, Horrilo Walker, H. H. Harrison	130
The River, Evening, H. W. Tryon, Louis Stern	450
Early Autumn, A. H. Wyant; J. M. Simonson	600
A Doubtful Investment, Louis Moeller, J. Bigelow	175
Woods at Tranquille, Henry W. Ranger; ———	90
Morning on the St. John's, Thomas Moran; J. Jones	310
The Hearted Farm, J. Francis Murphy; J. M. Simonson	400
"Good-bye, Sweetheart," F. S. Church, J. Bigelow	310
The Meadow Brook, William S. Mery, R. C. Bacon	130
Gunnerspie's Hill, Kerry, Ireland, A. H. Wyant, J. H. Bright	450
The Nymphs, R. A. Blakelock, Frank H. Stott	210
The Hunkside, Will H. Low, George Pope	210
Lauder and His Dog, Albert P. Ryder, Henry Dare	110
[illegible]	[illegible]
Dilbery	1,700
Longbeaching Shadows, J. Alden Weir; Colliers & Co.	450
The Mermaid and the Sea Wolf, F. S. Church; Baronrss d'Alexandre d'Orrangiaol	410
Clouds, Charles A. Platt	310
A Breezy Day in the Tyne, M. F. H. De Haas, H. R. Shipley	200
A Veteran, Henry W. Ranger; Emerson McMillen	1,100
Lowland Pastime, Carleton Wiggins; H. Borglund	600
Dulcing Mirir, A. H. Wyant; R. M. Lindley	2,550
Morning at Hrarlem, George H. Bogert; Emerson McMillen	415
St. Cecilia, F. S. Church; Emerson McMillen	1,200
The Valley on a Gloomy Day, George Inness, J. M. Simonson	1,025
Cloudy Day, Keene Valley, A. H. Wyant, F. J. Hecker	2,100
Bringing Home the Cow, George Fuller, W. K. Hicks	1,650
The Longshoremen's Noon, J. G. Brown; Corrocan Art Gallery	1,350
The End of Winter, F. S. Church; R. H. Evans	1,025
Georgia Pines, Afternoon, 1880, George Inness, R. H. Evans	5,900
Stormy Trees, Homer D. Martin, Knoedler & Co. (Withdrawn Publicly)	2,800
Nine O'Clock, George Inness, D. E. Morris	3,550
Weather-beaten, Winslow Homer, Emerson [illegible]	4,000

The 180 pictures sold thus far have realized about $104,000. Many of the finest works in the collection have been reserved for the concluding sale this evening.

H. C. Minor's Painting.

To the Editor of The New York Times:

Some unintelligent person has misled you about the painting by R. C. Minor, "The Close of Day," which was sold last night in the Evans sale for $1,040, as being purchased for the Metropolitan Museum of Art. The real fact is, I purchased the painting for a customer of mine, and the picture goes into a private collection.

SAMUEL P. AVERY, Jr.

New York, Feb. 1, 1900.

Found Frozen to Death.

WESTFIELD, N. J., Feb. 1.—While W. H. Oakley of Cranford was driving along Springfield Avenue early today he came across the body of a man. The man was about fifty years old, with dark hair and sandy mustache, and he had been frozen to death. He had evidently been a laborer. An empty whiskey bottle was found by his side.

Harvesting Ice from the Hudson.

HUNNEWELL, N. Y., Feb. 1.—The harvesting commenced taking ice from the river this morning, several of the houses starting up the work. The ice is from 8 to 10 inches thick and of fine quality.

...s that ... while no pretends to include all the able American painters, it is perhaps, so far at least as names go, the most complete of any collection extant. Among the figure works Abbott H. Thayer's "Young Woman" stands preeminent here just as it did at the last exhibition of the Society of American Artists. Perhaps the artist has worked upon the canvas since, or very likely the pitiless light and hideous crimson background of the Vanderbilt gallery detracted somewhat from its rare beauty. Mr. Thayer himself has never painted anything finer, and when one recalls the long list of fine things he has done, that is saying much. Rightly it should become the property of some public gallery, but it is too much to hope that our own Metropolitan Museum will acquire it, seeing that the artist still lives.

In quite another spirit Wyatt Eaton's half-length figure of a young woman seen in profile against a mirror background, wherein in deeper tones is shown her reflection, makes a strong appeal for commendation. It is rich in color, sound in drawing, and looks as if it might be a good representation of his sitter, while its value is much more than that of a mere portrait. Mr. Eaton's two smaller and more familiar canvases, "Ariadne" and "La Cigale," are also fine in color and design, with no suggestion of nakedness, though one is nude and the other but lightly draped. Yet another beautiful nude female figure which is far removed from nakedness is "The Reflection," by Benjamin Fitz, which becomes in some subtle way as much a part of the scene as the rushes in the pool or the overhanging trees on the bank. A sumptuously colored figure of a young woman crossing the fields with an armful of flowers, and another canvas of the same deep, vague tone, in which appears a girl "Bringing Home the Cow," stand well for the art of George Fuller, of which there are far too few examples.

More classic and academic in design and treatment, there is in the list of Walter Shirlaw's works a quality of color and beauty of line quite his own. "Water Lilies," "The Kiss," and "Among the Old Poets" are some of the best known in the collection. Henry O. Walker is represented by "A Morning Vision," which received the Clarke prize at the spring Academy exhibition of 1895; and "The Boy and the Muse," both characterized by a delicacy and thoughtfulness most individual. More lively in color and elegant in line are the three canvases by H. Siddons Mowbray, of which No. 256, "Floreal," is perhaps the finer and least familiar. Classic in design and dainty in color, Will H. Low's "Harvest Procession," "The Portrait," and "The Brookside," are here seen to advantage once more. It is doubtful if Mr. Low has ever painted anything which has quite the charm and originality of sentiment of "The Portrait," in which a maiden in classic drapery traces on the wall behind him the outline of her lover's shadow. Several of Charles C. Curran's well known and enjoyable canvases, such as "The Peris," "Silent Night," and "A Dream," which have done much to establish his reputation, make a welcome reappearance, and there is a small but graceful and decorative nude female figure of uncommonly good color by Kenyon Cox.

By Elliott Daingerfield there is a handsome piece of color called "My Lady Rhododendron," and a very thoughtful, dignified, "Christ in the Wilderness," which, unfortunately, is difficult to see at night. Mr. Dewing, Mr. Brush, Edmund C. Tarbell, F. W. Freer, and Sarah C. Sears are all more or less well represented, and there are very familiar figure compositions of more pretentious size by S. F. Ulrich, Gilbert Caul, J. G. Brown, Irving R. Wiles, Thomas Hovenden, F. C. Jones, and Seymour J. Guy.

Mr. F. S. Church "flocks" in a gallery all by himself much as he did in the reception-room at the home of Mr. Evans, with the great difference that in the latter room the back ground was harmoniously delicate and doubtless chosen for the purpose, while the present background, though handsome in itself, takes the color out of Mr. Church's very delicate paintings. In all there are twenty-one numbers (some in oil and some in water color) credited to Mr. Church, whose quaint conceits and style of workmanship are familiar to gallery frequenters, such as "Pandora," "Sea Sirens," "Una and the Lion," "Beauty and the Beast," and "The Lion in Love."

The exhibition will not only be open day and evening until the first day of the sale, inclusive, but also on Sunday afternoon. Next Wednesday evening the sale will begin at Chickering Hall and continue the two following evenings. It is to be hoped that the sub-jury of the Paris Exposition will endeavor, if not too late, to secure many of the canvases which, owing to the sale, Mr. Evans could not promise. Such a courtesy will make for the credit of the owners as well as for the individual artists and American art in general.

Jan. 27, 1900. B. F.
N.Y. Evening Post

...105 ... ...ose which ...
$200 or more:

Curran's "Old Straw Stack," C. M. Atkins	$250
Murphy's "Cloudy Autumn Day," Louis Marshall	380
Brown's "The Fruitseller," H. H. Harrison.	500
Smillie's "Long Island Farm," Corcoran Art Gallery	380
Arthur Parton's "Highland Home, Loch Lomond," Howard Willetts	400
Blakelock's "Early Evening," A. C. Humphreys	230
Rhen's "Springtime," C. M. Atkins	200
Church's "Pandora," F. J. Hecker	1,000
Millet's "After the Festival," H. Schaus	360
Thompson's "Halt of the Diligence," H. Willetts	400
Church's "Who Are You?" C. H. Foerd	240
Wyant's "Irish Landscape"	470
Mowbray's "Arcadia," W. J. Wallis	960
Miller's "Old Mill, Long Island," F. B. Smith	250
Church's "Sea Sirens," W. J. Wallis	525
Bunce's "Morning in Venice," F. H. Scott.	260
Inness's "Montclair by Moonlight," George Pope	1,000
Sarah C. Sear's "Romola," C. A. De Gorsdorff	360
Eaton's "Normandy Landscape," Marins Stine	300
Moeller's "Bluffing," H. F. Miller	625
T. Moran's "Dream of the Orient," Emerson MacMillan	500
Bogert's "Autumn Morning, Plymouth, Mass.," H. Wood Sullivan	450
Quartley's "Morning—New York Harbor," H. Willetts	400
Horatio Walker's "In the Meadow," H. W. Sullivan	260
Johnson's "Connecticut Landscape," F. W. A. Kamm	380
Bridgman's "Lady of Constantinople," S. Untermeyr	215
Ryder's "Autumn Landscape," Cottier & Co.	235
Dewey's "Harvest in the Midlands," J. R. Waters	230
Coffin's "Evening, Somerset Valley," D. Gutman	340
Ranger's "Connecticut Woods." W. Clausen	1,400
Fitz's "The Reflection," W. Clausen	1,450
Murphy's "Sundown," L. D. Wood	625
Church's "White Swans and Pink Lilies," E. Morgan	460
Wyant's "Solitude," A. C. Humphreys	500
Inness's "Moonlight," F. A. Bell	560
Minor's "Hunter's Moon," M. Stine	320
Shurtleff's "Woods in Autumn," Louis Stern	600
Tarbell's "Girl With Violin," C. M. Atkins	500
Shirlaw's "Water Lilies," G. G. Benjamin.	325
Wyant's "Gray Day," L. D. Ward	850
Smedley's "Thanksgiving Dinner," S. Gutman	350
H. O. Walker's "The Boy and the Nurse," H. J. Chisholm	425
Ranger's "New Jersey Oaks," E. C. Anderson	1,100
Inness's "Conway Valley," L. C. Delmonico	425
Inness's "Meadowland in June," W. H. Crittenden	850
Crane's "Evening After Rain," C. C. Glover	270
Dewey's "Autumn Pastoral," J. M. Simonson	300
Bolton Jones's "November," C. C. Glover..	480
Love's "The Portrait," H. J. Chisholm	425
Martin's "Lake George," A. C. Humphreys.	620
Eaton's "Ariadne," W. Clausen	1,200
Wyant's "October Evening," H. H. Harrison	575
Curran's "Dream," Baroness d'Alexandra d'Orengiani	320
Church's "The Dance," H. Willetts	230
F. C. Jones's "Little Visitor," E. C. Anderson	270
Shirlaw's "Roses," H. L. Mortimer	280
Daingerfield's "Christ in the Wilderness," G. Bigelow	210
Wiggins's "Evening After a Rain," H. W. Sullivan	310
Ochtman's "Evening on the Miamis," M. Stine	350
Bogert's "Sea and Rain," W. Clausen	700
Gaul's "Charging the Battery," H. W. Sullivan	330
Minor's "The Close of Day," S. P. Avery.	3,050
Ranger's "Morning at High Bridge," A. Tooth & Sons	1,400
Inness's "Sunset on the Passaic," O. R. Meyer	2,500
Church's "Una and the Lion," Louis Etlinger	720
Martin's "Westchester Hills," Cottier & Co	3,750
Thayer's "Young Woman," George A. Hearn	2,050

... will be continued this and to-
...evenings.

SALE AT CHICKERING HALL

WEDNESDAY, THURSDAY AND FRIDAY EVENINGS
JANUARY 31ST AND FEBRUARY 1ST AND 2ND
AT EIGHT O'CLOCK

COLLECTION

OF

WILLIAM T. EVANS

ON VIEW

AT THE AMERICAN ART GALLERIES

FROM WEDNESDAY, JANUARY 24TH, UNTIL THE FIRST DAY OF SALE, INCLUSIVE

This Edition is Limited to 250 Copies, of which

This is No. 26

No. 267 of Catalogue

An Old Church in Normandy

HOMER D. MARTIN

CATALOGUE

OF

AMERICAN PAINTINGS

BELONGING TO

WILLIAM T. EVANS

TO BE SOLD AT UNRESERVED PUBLIC SALE

AT CHICKERING HALL

FIFTH AVENUE AND EIGHTEENTH STREET

On Wednesday, Thursday and Friday Evenings

JANUARY 31ST, AND FEBRUARY 1ST AND 2D

AT EIGHT O'CLOCK

ON EXHIBITION DAY AND EVENING

From Wednesday, January 24th, until the first day of sale, inclusive

AT THE AMERICAN ART GALLERIES

MADISON SQUARE, SOUTH

THOMAS E. KIRBY
Auctioneer

AMERICAN ART ASSOCIATION
Managers

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Introduction

Some years ago, when Mr. W. T. Evans resolved to sell all his pictures of European make, it was with a definite perception of the fact that American art had emancipated itself from foreign trammels and entered on a career of its own, expressing American thought and reflecting American nature.

He sold every European picture he possessed and devoted himself exclusively to native art.

At that time our artists of the first rank were for the most part landscapists and marine painters. Mr. Evans bought judiciously, opening his mind to the beauty of American scenery as it was perceived by Homer D. Martin, Winslow Homer, George Inness, Wyant, Minor, Murphy, and Ranger, without failing to recognize the charmingly original pictures of figure painters like F. S. Church, subtle colorists and symbolists like Albert Ryder and George Fuller. But as his acquisitions overflowed the gallery, invaded the drawing-rooms and halls, occupied every wall of dining-room and vestibule, and encroached on the upper chambers of his home, he perceived that while a large part of his collection was perforce hung where the light was unfavorable, other vistas were opening in American painting, other forces were at work which he had helped to rouse ; he found himself face to face with a dilemma he could only solve by parting with his collection and starting afresh.

By generous purchases, by founding prizes, by helping and instituting loan exhibitions at clubs, he had aided as scarcely another collector the evolution of American figure work. This

comparatively recent phenomenon in American painting so fascinated him that he resolved to devote himself more completely to figures than to landscape. Not that he has proposed to himself restrictions, not that he is determined to exclude from his next collection masterpieces by American landscapists, but that he will henceforth clothe the more generous wall-spaces in his new and larger home with figure pieces in much larger proportion to the landscapes.

The collector follows while he helps to shape the evolution of American art.

People ask why collectors sell all their pictures at once instead of weeding out the canvases they can best spare.

On the one hand, because by so doing they establish invidious distinctions among living artists whom they admire and whose friendship they cherish; on the other, because the public is suspicious and regards the weeding process as tantamount to an acknowledgment that the canvases sold are inferior. The collector would be forced to part with them at prices which would be unjust to himself and damaging to the reputation of the artists affected.

It is well to remember that a collector of American pictures occupies a peculiar position and may properly be regarded as a benefactor, for he keeps American picture-craft alive in the face of a severe competition with foreign painting. It used to be said that landscape was the only field for native painters; but the upspringing of figure men, of portraitists of the first rank, of mural painters and masters in stained glass, who meet and beat Europeans on their own ground, leaves that statement in the air. Yet the old scoff has vitality because it takes a long while for the public, timid, and too preoccupied to inform itself, to adjust its opinions to new facts.

A collector like Mr. Evans, who, since he sold his European pictures, has been engaged in a constant struggle to convince the indifferent and prejudiced of the power and individuality to be found in American art, may fairly ask that he should be the judge of what is the best course to take in order to continue the good work. Let others have the pleasure of owning these pictures which he has enjoyed so long, and let him employ the

money they may bring in some way that will give native painting another lift. He has given proofs of disinterestedness; he has spent generously to uphold our art; it is but fair that the American public and American artists should uphold him.

The immediate influence on his environment of a collector of this stamp lies upon one's hand; it is patent to the whole world.

Let us pass by the pleasure which he has given to thousands when lending his pictures to clubs, or for charitable purposes, or when entertaining his friends, and consider the assistance he has given to the artists of his city and country by the mere fact of seeking out those workers whom he considered most promising.

There is scarcely a man in the country who has more consistently and continuously distributed the stream of his purchases among artists of ability who sorely needed assistance and were worthy to be helped; men who were handicapped by the timidity of a public misled in many ways. In the word patron there is far too much suggestion of condescension and almsgiving. I do not mean that Mr. Evans has been a patron of art in the vulgar sense, which suggests the idea of charity to the persons from whom his pictures were bought. No; he was obtaining from the pictures much. While paying, be it said to his credit, always a fair and reasonable price, he bought far more than the money value, for he was obtaining education in æsthetics, and acquiring treasures that were not only mellowing to his own soul, but proving a constant joy to those about him.

The benefits flowing from the gratification of his lifelong taste have not remained within the circle of his friends and fellow clubmen and the artists whose works he has acquired; they spread abroad into far wider fields. Consciously or unconsciously, he has been acting the part of a patriot, in that his exclusive passion for works by American artists has materially aided in giving the latter heart and in stirring hope among our painters generally; they have realized that here, at least, was a man who recognized what was noblest in their work, one who felt for the glory which great painting sheds upon the country.

Mr. Evans has a very individual impression of art, and in the

choice of his pictures evinces a special taste for the higher sort of landscapes and of ideal figure pieces. The examples of George Inness, Winslow Homer, Homer Martin, Albert Ryder, and others, comprise pictures that reach a higher mark than we can find among living landscapists in Europe. Indeed, the average of Mr. Evans's collection is very high. So true is this that it would hardly be possible to go astray in purchasing any one of his pictures, although it is a fact that the self-education of Mr. Evans in picture-collecting has caused him to buy with ever better taste and surer judgment, so that the latest acquisitions are, as a rule, far more beautiful than the earliest.

Take, for example, F. S. Church. Mr. Evans began with a picture or two that pleased him, but soon perceived that Church's individual color scheme and way of looking at nature afforded a chance for wider application. One by one the walls of a drawing-room blossomed out with paintings by Church, and the stained glass in the windows of the room were after Church's design and coloring. Here was an entire apartment, the chief decorations of which were the work of an American painter, while the rest of the interior was subordinated to them. It was fulfilling the prophecy as to F. S. Church made by *L'Art* of Paris many years ago in certain articles that hailed him as one of the most original of American painters. Church has vibrated between his sportive and his serious pictures; both kinds are found in the Evans collection; but he remains always reserved and gentle in the expression of his thought and color-feeling. The collector has been sympathetic with all his shades of mood. And so with George Inness. He has the finest pieces and the less intense from that "old master"—for Inness has already become one. Take the "Nine O'Clock" for the warm, luminous American moonlight, when you seem to feel the atmosphere, though no wind is stirring; Inness has made you feel the beauty of a July night. Or take the "Winter Morning at Montclair." In that you recognize the clear, cold atmosphere of early spring, when distant hills look near and the very clouds in the sky have sharp, definite edges. Or, again, the "Sunset," where the painter has caught the ineffable glory of the scene as no words could describe it.

Nor is it for Inness alone that this collector's choice was certain; he has the most rounded, harmonious, finished specimen of J. F. Murphy, a noble landscape if ever there was one. And his Wyants bear out the admiration that artist won toward the close of his career for the reserved yet natural way he painted distant hills and dropping cloud and driving mist and moorland and Adirondack forest. George Fuller has exquisite representatives. From Will H. Low he secured one of his most graceful minor works, the picture that tells the fable of the discovery of plastic art in Greece through the invention of a loving girl. Frederick Kost, one of very few artists who have realized the beauty of Richmond Borough and painted it with the enthusiasm of a lover, has won Mr. Evans's regard. George H. Bogert's scene from the neighborhood of Delft is an epitome of Holland painted with a master's hand. Probably no collector has finer specimens of Robert Minor and Henry W. Ranger, especially a moonlight on water by the former and a noble group of oaks in sunshine by the latter. Of Albert Ryder's work the largest is a marine by moonlight with drifting boat, in which the artist has chanted in the language of color a song that is all his own. But this is not the place to usurp the office of the descriptive part of the catalogue.

What is pleasant to remember is the fact that this collector is no person of leisure, the inheritor of a fortune, but a man of successful, strenuous business life, to whom his pictures are distraction from the confining work of managing the affairs of a great firm. Fortunately the time is past when business life was so narrow, business men as a mass were so limited and prejudiced that a picture-buyer was regarded by other men of affairs askance. Wider horizons and the hard facts of success in pictures as investments have changed all this. It is an agreeable thought to consider the pleasure Mr. Evans has had in acquiring this collection, nor is it marred by feeling that the pleasure will end here; on the contrary, the present sale is merely an incident in the career of Mr. Evans as a collector of American art, which may be exciting, but is very far from final.

CHARLES DE KAY.

Biographical Notes

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MARIA J. C. A'BECKET

THE chief characteristics of Miss A'Becket's landscape work are breadth of handling and puissant color. Her pictures are individual in style and synthetic in treatment. She is an irregular contributor to New York exhibitions, but has shown her work in Boston, Baltimore, Philadelphia, and Washington. Miss A'Becket studied in the White Mountains and the Adirondacks with Homer Martin in 1865, and in 1875–78 worked with William Hunt in Boston. During this latter period she spent a summer in France with Daubigny. She was born in Portland, Me., and has been a resident of New York for the past decade.

RALPH ALBERT BLAKELOCK

THE son of a physician, R. A. Blakelock, born in the city of New York in 1847, was intended by his parents to follow the medical profession, but his sympathy for music and painting caused him to work out his own destiny. He had no means of securing instruction in these arts, and a trip to the far Western country, where he studied the Indians and, in his own self-taught way, attempted to depict them, constituted about all of his preliminary preparation for his career as a painter. His works are notable for rich, vibrating color and for a mysterious

charm that is apparently due to the symphonic point of view in the consideration of nature arising from his innate love of music. Mr. Blakelock's studio has always been in New York, but at present he has ceased painting.

GEORGE H. BOGERT, A.N.A.

ABOUT ten years ago the landscape work of George H. Bogert began to attract attention in the New York exhibitions. It was at the outset tentative, but bore evidence on its face of its sincerity and promise. A few years later it was plain that the artist was rapidly approaching that completeness which marks the work of ripe reflection, and for several years now Mr. Bogert's pictures have testified to the maturity of his style. Preserving in his compositions that truth to facts in nature which is essential to all good art, he has become a pronounced synthesist, seeking always to secure unity of ensemble and rarely striking a false note in his efforts to produce a harmonious arrangement of color and effect. His ability in this direction is strikingly exhibited in his powerful composition "Sea and Rain," and in many other pictures the scope of his artistic vision may be seen to be both wide and comprehensive. Mr. Bogert was born in New York in 1864, and first studied art under Thomas Eakins. He went to France in 1884, and after painting landscapes for a time at Grez, near the Forest of Fontainebleau, journeyed to Paris to become a pupil of three famous masters, Raphael Colin, Aimé Morot, and Puvis de Chavannes. He returned to New York in 1888, and has been a constant exhibitor since that time at the Society of American Artists and an occasional one at the National Academy. He is a member of the former body, and was awarded the Webb Prize at its exhibition of 1898 for his picture "Evening, Honfleur." In his summer journeys abroad he has painted, at Étaples, on the French coast, with Boudin, but for the past three or four years has visited Holland. In that picturesque country he has found sympathetic material for many of his recent works.

At the Academy, in 1899, he was awarded the First Hallgarten Prize, and in 1892 received an honorable mention at the Pennsylvania Academy. His picture "From St. Ives to Lelant" is in the permanent collection of the St. Louis Museum.

GEORGE H. BOUGHTON, N.A., R.A.

BORN in England in 1834 but brought to this country when he was three years of age, George H. Boughton is generally claimed as an American artist, for the first part of his artistic career passed in Albany, N. Y., and in New York City. In 1860 he went to Paris and studied with Édouard Frère. In 1863 he obtained his first success in England. He has been a resident of London since that year. Mr. Boughton was elected a Royal Academician in 1898, and has been a Member of the National Academy since 1871. The subjects of his pictures include episodes in the colonial life of America, English figure and landscape motives, and Dutch character and manners. His style is unaffected and simple, and his pictures enjoy wide popularity.

FREDERICK A. BRIDGMAN, N.A.

BANK-NOTE engraving was the apprentice work in art of Frederick A. Bridgman, who, born at Tuskegee, Ala., in 1847, was brought when a boy to Brooklyn, where his family became residents. In 1866 he went to Paris and became a pupil of M. Gérôme. His career from the time he left the studio of this celebrated master has been a brilliant one, marked by many official honors in French and other foreign exhibitions, and varied by occasional visits to the United States, where he has shown his latest productions and executed commissions for portraits and mural decorations. His residence and studio are in Paris, where he has long been a prominent

figure in the artistic and social life of the American colony. He is a Chevalier of the Legion of Honor, and received a gold medal at the Paris Exposition of 1878. Many of his pictures have Oriental subjects. He is an accomplished draughtsman, and a colorist of refinement and veracity.

JOHN B. BRISTOL, N.A.

THE landscapes painted by J. B. Bristol are favorably known to every collector of American art in the United States, and in the exhibitions at the National Academy, New York, and in those in other prominent cities none are more popular. He is a landscape painter pure and simple, and his subjects are generally placid but impressive views of New England scenery. A lake framed in by verdure-covered hills, its wide expanse reflecting a sky of brilliant atmospheric quality, is one of his favorite motives. Mr. Bristol was born at Hillsdale, N. Y., in 1826, and is self-taught. He became an Associate of the Academy in 1861, and was elected an Academician in 1875. His picture at the Paris Exposition of 1889 was awarded an honorable mention. Crisp, direct execution and a fine feeling of atmosphere are qualities that characterize his work.

MARIA BROOKS

VISITORS to the public exhibitions know the work of Miss Maria Brooks chiefly as small figures of children and genre groups, which are invariably striking because of some bright bit of color forming a point of concentration for the effect of the whole, and notable for solid qualities of drawing and modelling. Her genre subjects are such as please in the presentation of the story, and the manner of depicting them satisfies the æsthetic sense by its directness. As a painter of portraits, Miss Brooks came to New York in 1886 from Lon-

don with a well-established reputation which has been sustained by her work here, and she has accompanied her successful performances in this field of art by an interesting series of "ideal heads," a number of which have found favor in color reproductions. Born at Staines, Middlesex, England, Miss Brooks was a pupil of the South Kensington schools and of the Royal Academy. She has been awarded various gold and silver medals at London and colonial exhibitions, such as those at the Crystal Palace and Melbourne.

JOHN G. BROWN, N.A.

IT is as a painter with "a specialty," the depiction of the street gamin, that J. G. Brown is most widely known by the American people; and while he enjoys the highest popularity in this particular line of subject, it must not be forgotten that his achievements in other fields of genre have been equally meritorious. Scenes of home life indoors and out of doors, in the fisherman's cottage or on the farm, have often tempted his brush, and his rendering of typical figures amid such surroundings is as happy and as truthful as that of the newsboy and the bootblack. His story is always well told, and his execution is frank and comprehensive. No better illustration of his capabilities in these respects can be found than "The Longshoremen's Noon," with its sixteen or seventeen figures, each one typical of his estate, and with individual traits marked in every line of face and figure.

Mr. Brown was born at Durham, England, in 1831. His first art instruction was received at Newcastle-on-Tyne and at the Edinburgh Royal Academy. After painting portraits for a time in London he, in 1856, came to America, and opened a studio in Brooklyn. In 1860 he removed to New York, and two years later exhibited at the National Academy. He was elected an Associate in 1862, and Academician in 1863. He is president of the American Water Color Society.

GEORGE DE FOREST BRUSH, A.N.A.

SOON after his return from Paris, where he had been for five or six years a pupil of M. Gérôme at the École des Beaux-Arts, George de Forest Brush went to the Western territories and studied the red man. The pictures he produced as a result of his study, including such masterly compositions as "Before the Battle," "Mourning Her Brave," "The Indian Hunter," and "The Silence Broken," give evidence of the thoroughness of his methods and of the capacity of the artist to identify himself with the spirit of whatever subject he may choose for pictorial representation. Lofty conception, admirable composition, remarkable insight into the characteristics of his subjects, and rare skill in simple pictorial expression characterize the whole series of pictures of Indian life and heroics. These qualities were again shown a little later in a series of pictures with Aztec themes, and are plainly apparent in the work to which he at the present time devotes his energies. Beginning with the "Mother and Child," exhibited several years ago, Mr. Brush entered upon a pseudo-classical period in his art, and has produced a number of beautiful compositions, consisting in each case of several figures harmoniously grouped and marked in execution by superlative qualities of drawing. His color schemes in these pictures are usually subdued and rich, the general aspect of the canvases suggesting rather the work of some master of the Italian Renaissance than that of a painter of to-day.

Mr. Brush was born at Shelbyville, Tenn., in 1855, and received his first art instruction in the schools of the National Academy of Design under Professor Wilmarth. He is an Associate of the Academy and a Member of the Society of American Artists.

W. GEDNEY BUNCE

VENICE, where he has long made his home, has furnished most of the subjects for the pictures by W. Gedney Bunce, whose sympathetic treatment of the beautiful color

effects to be found in and about the "Queen of the Adriatic" has charmed and satisfied many an admirer of her stately beauty. Born at Hartford, Conn., he first studied with William Hart, N.A.; later on with Achenbach and P. J. Clays, at Antwerp. Though he has from time to time occupied a studio in New York, he has lived the greater part of his life in Europe. Mr. Bunce has frequently exhibited in New York and other American cities, at the Paris Salon and Universal Expositions and in London. His pictures are celebrated for delicate but effective color and picturesque composition.

WILLIAM MERRITT CHASE, N.A.

WHEN he appeared as an exhibitor at the National Academy in 1877 the pictures of William M. Chase showed the influence of his schooling in Munich, for his canvases were characterized by the tonal quality then so highly valued at the Bavarian capital. A few years later the work of the modern French painters, as well as his contact in New York with fellow artists trained in the Paris academies, seemed to have lightened his palette, and a much higher key and a more determined realistic purpose were apparent in his compositions. Thereupon begun that charming series of transcripts of picturesque places in the New York and Brooklyn parks, along the water fronts, and in the squares and boulevards which did so much to put Mr. Chase before the public as a somewhat literal but always thoroughly artistic and captivating interpreter of nature. Meanwhile his portraits gained for him a leading position in that high field of art, and his still-life pictures brought him a reputation as a master of technical means. In more recent years his landscapes and shore views near Shinnecock Hills, where he conducts a flourishing summer school of art, have given further proof of the versatility of his talent. As much at home in the use of pastel as of oil-color, a water-color painter of great suggestive skill and a forceful etcher, Mr. Chase holds a place in American art commensurate with his rare ability, and

as an instructor his counsels are sought not only in the metropolitan schools, but in those of Philadelphia and four or five other large cities, even as far west as Chicago.

William M. Chase was born at Franklin, Ind., in 1849. A pupil of B. F. Hayes, of Indianapolis, he was a local portrait painter for a time, but came East to study under J. O. Eaton and in the schools of the Academy in New York. In 1872 he went to Munich. His masters there were Alexander Wagner and Karl Von Piloty. His studies in the great art museums have never been given up, and his travels include sojourns in Spain, the Low Countries, France, England, and Italy. Mr. Chase was for ten years president of the Society of American Artists, is a National Academician, elected in 1890, and a Member of the American Water Color Society. The honors of his career include medals at the Paris Exposition of 1889, at Munich, Philadelphia, and other art centres, honorable mention at the Salon, and the Shaw Fund Prize at the Society of American Artists.

FREDERICK S. CHURCH, N.A.

AN imagination sometimes inclining to the idyllic, again to the humorous, and at other times purely poetical distinguishes the compositions of F. S. Church. His first popularity was gained by his drawings in black and white, which were always characterized by some original fancy very personally expressed, and his more serious work in color following these successes exhibits in a multitude of ingenious conceits the original quality of his artistic temperament. His pictures both in oil and in water color are marked by schemes of color in which delicacy of tint, harmony of diverse elements, and skilful weaving of the various hues into a whole of consistent decorative effect are the salient features. Realistic in actual treatment, his "Pandora," for instance, is most notable for the grace of pose in the figure and the charming lines of the other parts of the composition. "St. Cecilia" and "Madonna of the Sea" illustrate his entirely personal interpretation of familiar subjects,

while "Una and the Lion," "The Lion in Love," and "Beauty and the Beast" are examples that come readily to mind of his charming realization of themes purely fanciful.

Born at Grand Rapids, Mich., in 1842, and engaged in business for a number of years, Mr. Church found himself at length irresistibly drawn to the career of an artist. The basis of his artistic training was acquired in the schools of the Chicago Academy and the National Academy of Design, but his development has been of the most independent, untrammelled sort, taking character wholly through persistent, searching study of nature and growing in individuality under his constant efforts to express without thought of others' methods the hundred shapes conjured up by his fertile fancy. Mr. Church is known as a painter of animals with a thorough knowledge of his subjects, and enjoys a high reputation as an original etcher. He is a National Academician and a Member of the American Water Color Society.

WILLIAM A. COFFIN, A.N.A.

FEW American painters of the younger set are better known than William A. Coffin, for he has been contributing to the New York exhibitions for the last fifteen years, and his name has been prominent as a critic of art in the monthly and weekly press. Born at Allegheny, Pa., in 1855, he graduated at Yale in 1874, and after a year's study at the Yale Art School he passed five years in Paris, working under the superintendence of Bonnat. Coffin is best known as a landscapist, but his first appearance at the Salon in 1879 was as a painter of genre. Gradually, however, the fascinations of landscape led him to confine himself more and more to a field peculiarly American, and his finest pieces have been summer landscapes with thunder-storms passing over rolling pastures, night views in which a few stars burn mysteriously, and winter scenes with woodland and fields covered with snow. His painting has gone hand in hand with art criticism and lectures on art. At the

Academy of Design in New York he carried off the second Hallgarten Prize in 1886 with his "Moonlight in Harvest"; five years later he took the Webb Prize for landscape at the Society of American Artists with his "Rain," which may be seen at the Metropolitan Museum. Meantime he received a medal of the third class at the Paris Exposition of 1889 for "Early Moonrise." More recently, in 1898, the Art Club of Philadelphia awarded him its gold medal for "Sunset in the Somerset Valley, Pa.," which marks high tide in his career as a landscapist. Mr. Coffin has been very prominent in the art life of New York on the committees of the Society of American Artists; he has been a Vice-President, and is still a Member, of the Architectural League of New York, has acted as First Vice-President of the Municipal Art Society of New York for three terms, is an Associate of the National Academy of Design, and a Member of the National Arts Club and the Society of Landscape Painters. His fellow artists have used his talents as an organizer, and whenever there is an important exhibition in New York to further some charity or advance the cause of art his services are sure to be enlisted. While his magazine articles have appeared in the *Century* and *Scribner's*, with occasional essays in *Harper's Weekly*, he has contributed many criticisms to the *Evening Post* and the *Nation* of New York. At present he is titular art critic for the New York *Sun*.

Biography by C. de Kay.

SAMUEL COLMAN, N.A.

THE subjects of the long list of pictures painted by Samuel Colman, both in oil and water color, bear witness to the catholicity of his taste in art and to the wide extent of his travels. While still a lad he made sketches of the harbor and shipping in New York and the scenery of the Hudson River and Lake George. He has lived abroad a good deal since he first went to Europe in 1860, when he studied two years in Paris and in Spain, and the subjects of many of his best known works have been found in Italy, France, Switzerland, Spain, and Morocco. Of

late years he has lived and painted at Newport, R. I. Whatever his theme, he invests his composition with a picturesque quality that makes it attractive, and his technical methods are always convincing. Mr. Colman's pictures are especially notable also for rich and harmonious color. He was born at Portland, Me., in 1833. He was one of the founders of the American Water Color Society and its first president. He was a founder Member also of the Society of American Artists. At the age of twenty-seven years he was elected an Associate of the National Academy, and in 1862 became an Academician.

KENYON COX

TEN years ago our exhibitions contained more pictures of the nude than now, a fact that is explained probably by the important commissions for mural painting given out of late which have absorbed the creative power of many of our most accomplished figure painters who are not devoted to portraiture. Kenyon Cox is one of those who was formerly a frequent contributor of works having the nude for subject, and an easel canvas by him of the sort is now a rarity. His skill as a draughtsman and the fine decorative quality of his composition have been long recognized. His portraits, notably some small ones, are considered among the best produced by the recent American school, and his ventures in landscape and out-door subjects have been received with cordial approval. As a designer and illustrator Mr. Cox's work is widely known and generally conceded to belong in the first rank, because of its intellectual, scholarly composition, and, as in his nude subjects, its masterly knowledge of the figure. The pictures for Rossetti's "The Blessed Damozel" stand as his most important work in black and white. His mural paintings in the Congressional Library, Bowdoin College, and the new Appellate Court building in the city of New York are chief among his creations in the field of art.

Kenyon Cox was born at Warren, O., in 1856, and began the study of art at Cincinnati. He continued his studies at the Pennsylvania Academy of Fine Arts, and in 1877 went to Paris,

where, after a year in the atelier of M. Carolus-Duran, he became a pupil of M. Gérôme at the École des Beaux-Arts. His sojourn in France lasted until 1884, when he settled in New York. He has been one of the principal and most successful of the instructors at the Art Students' League ever since that time, and is well known in the literary world as a writer on art topics and a reviewer of authority with a direct and forcible style. Among the honors he has received at exhibitions are two medals at the Paris Exposition of 1889. He is the vice-president of the Society of American Artists, and has been an active worker in its development since his election as a member in 1882.

BRUCE CRANE, A.N.A.

A PUPIL of Wyant and depicting almost nothing but native subjects, Bruce Crane, in the twenty years since his artistic career began with the exhibition of a picture at the Academy in 1878, has made a place for himself in the front rank of American painters of landscape. His work is naturalistic in style, and his pictures interpret faithfully and with much wholesome poetic feeling the varying aspects of nature that most forcibly appeal to him. His transcripts of spring and winter effects have perhaps brought him his greatest popularity. His methods are singularly frank and direct, and his color schemes exhibit delicacy of tint and forcefulness of effect. Mr. Crane was born in New York in 1856. He is an Associate of the National Academy and a Member of the Society of American Artists, the American Water Color Society, and the Society of Landscape Painters. He received the Webb Prize at the Society of American Artists in 1897.

CHARLES COURTNEY CURRAN, A.N.A.

A PROLIFIC artist, but one whose work is always marked by careful, sometimes elaborate, finish, C. C. Curran is at the present day widely known to the art-loving public of

America. His career, however, has not been a long one, for his first appearance as an exhibitor was at the National Academy in 1883. Five years later he secured one of the Hallgarten Prizes with his picture "A Breezy Day." The same year he was elected a Member of the Society of American Artists, and soon after a Member of the American Water Color Society. A few years ago he became an Associate of the Academy. Mr. Curran was born at Frankfort, Ky., in 1861, and began his art studies in Cincinnati. In 1881 he came to New York and worked in the schools of the Academy and the Art Students' League. During a sojourn in Paris later on he had as masters MM. Lefebvre, Doucet, and Benjamin-Constant. He is a skilful draughtsman and a colorist of comprehensive scope. His subjects include domestic genre and out-door life, ideal groups and figures, and compositions in which his imagination takes free play in the depiction of the fanciful realms inhabited by the fairies. His knowledge of form is evident in all of his creations, and his pictures possess the attractive quality of charm.

ELLIOTT DAINGERFIELD

ELLIOTT DAINGERFIELD, who was born at Harper's Ferry, Va., and spent his boyhood in North Carolina, came to New York to begin the study of art in 1880, when he was twenty-one years of age. He worked in private studios, and for a short time at the Art Students' League. About 1886, when he established himself in a studio in "The Holbein," he came to know George Inness, who occupied adjoining studios, and though he was not in the exact sense of the word a pupil of Inness, he had the benefit of his counsels, and built up his present technical method from study of the master landscape painter's processes. Mr. Daingerfield was on intimate terms with him, and is proud to say that he owes more to the interest Inness showed in his work than to any other influence. "My Lady Rhododendron," "Madonna and Child," and "Christ in the Wilderness," three of Daingerfield's capital works, show in

the treatment of problems concerning color and illumination the distinctive qualities of his art. He is an imaginative painter with a strong sense of decorative beauty, and he subordinates realistic facts to the effect of the ensemble. His color schemes are opulent, and the concentration of light on the chief object of interest is a notable feature of his compositions. Mr. Daingerfield is one of the lecturers on composition at the Art Students' League, and has charge of the drawing classes in the Philadelphia School of Design.

ARTHUR B. DAVIES

FOUR or five years ago American amateurs began to make the acquaintance of Arthur B. Davies as a painter, whose work differed radically from that of most young artists in that it seemed to be quite out of touch in its characteristics with the approved methods of the schools. His work has continued to be *sui generis*, and may easily be picked out in any collection of pictures by reason of its individuality of conception, and its treatment as to color, which somewhat resembles the effects wrought by age on the pigments of the old masters. Mr. Davies's subjects are usually fanciful, and his pictures, quite lacking in strictly academic qualities, possess merits of their own much appreciated by a numerous company of admirers. He was born in Utica, N. Y., in 1862, and received art instruction in that city, Chicago, and New York. He has travelled in many foreign countries.

M. F. H. DE HAAS, N.A.

M. F. H. DE HAAS, one of the best known of all American marine painters, was born at Rotterdam in 1832. He was a pupil of the Fine Arts Academy of his native city. He went to London in 1851, and remained a year, afterwards painting on the Dutch coast and studying with Louis Meyer at

The Hague. In 1859 he settled in New York, was elected a National Academician in 1867, and was one of the founder members of the American Water Color Society. His "Rapids above Niagara" was shown at the Paris Exposition of 1878. He died in New York in 1895. Mr. De Haas's pictures are characterized by vigorous execution, and are effective in their transcriptions of picturesque phases of nature.

FRANK DE HAVEN

BORN at Bluffton, Ind., and coming to New York to study under George H. Smillie, N.A., Frank De Haven has been well known to the art public of the metropolis for the past ten years as a consistent, truth-loving painter of landscape. His color schemes are attractive, and his pictures are marked by much individuality of style. Autumn foliage and evening effects are the themes he uses in most of his compositions. His work is frankly naturalistic, and his methods are simple and unaffected.

HERBERT DENMAN

A PICTURE with three life-size figures, called "The Trio," when exhibited at the Paris Salon of 1886, gained an honorable mention from the jury of award for Herbert Denman. He had commenced his art studies at the Art Students' League in New York, and continued them under M. Carolus-Duran in Paris. He opened a studio in New York in 1887, and has been since then a regular exhibitor at the Society of American Artists, of which body he is a member, and at the Academy. The nude has largely engaged his attention, though a portrait from his easel appears from time to time in the exhibitions. His drawing is graceful and accurate, and his color schemes show refinement and a fine feeling for decorative quality. Mr. Denman was born in Brooklyn, N. Y., in 1855.

LOUIS PAUL DESSAR, A.N.A.

POETIC feeling and technical force are in the happiest manner combined in the work of Louis Paul Dessar. His pictures of night and evening, generally with a flock of sheep returning to the fold at sundown, or herded in the parks under the moonlit sky, have become familiar to exhibition visitors in the past few years, and an occasional portrait testifies to the fact that the artist's training has been of the most thorough character. He began his studies at the National Academy in 1883, having been born at Indianapolis, Ind., in 1867, and after three years' work in its schools went to Paris to become a pupil of MM. Bouguereau and Robert-Fleury at the Académie Julian. A third-class medal recompensed the young artist for the picture he exhibited at the Salon of 1891, and his picture in the Salon of 1893 was purchased by the French Government for the State collections. The same year Mr. Dessar received a medal at the Chicago World's Fair, and an honorable mention was bestowed by the jury at the Carnegie Institute, Pittsburg, in 1897 on the work shown there. The second Hallgarten Prize at the National Academy was awarded to him in 1898, and he received the first Hallgarten Prize at the exhibition of 1899–1900. He was elected a Member of the Society of American Artists in 1897, and an Associate of the Academy in 1899. A few years ago it might have been predicted with confidence that Mr. Dessar would take a high rank in American art. Now it is almost unnecessary to say that he has attained it.

CHARLES MELVILLE DEWEY

MR. DEWEY is not a member of any of the art societies, and does not often appear as a contributor to their annual exhibitions. Self-taught, continuing throughout his career as a landscape painter to study nature and interpret it in his own way, and rounding out his art slowly but with constantly increasing individuality, he is known as one of the most

personal of all our painters. Each recurring art season brings in some one of our smaller city galleries an exhibition of his pictures, and thither the numerous admirers of his work take their way to note the progress of his artistic development. His landscapes are first of all synthetic in treatment, for he seeks to interpret rather than to transcribe an effect. They are almost invariably tender, and their full charm impresses itself on the spectator only when they have been looked at long enough to absorb their subtile power. Such landscapes as "Return of the Hay-boats," which at the Munich International Exhibition of 1895 attracted the most favorable notice from foreign critics, convey their message with the sincerity that is inherent in all good art, and few can resist their fascination. Thus it is that Charles Melville Dewey stands in the group of American artists whose works are cherished for their poetical insight, and his pictures once taken home and lived with are reluctantly given up. He was born at Lowville, N. Y., in 1851, and first exhibited at the Academy in 1875. His favorite subjects are the misty effects of twilight and sunset along the banks of some slowly moving stream, a group of trees, a hill, and a lighted hamlet at the close of evening, the edge of some forest with the foliage tinged with the warm light of the setting sun, or the mysterious light of the pale moon in the silent watches of the night. To all such, and to everything that appeals to him, the artist brings the mature conclusion of his impressions and depicts his conception with depth and breadth of view.

THOMAS W. DEWING, N.A.

GRACEFUL and accomplished drawing and delicate qualities of color distinguish the portraits and compositions of Thomas W. Dewing, and no pictures by an American artist are more highly prized by collectors than his. Mr. Dewing was born in Boston in 1851, and received his art instruction at the Académie Julian, in Paris, under MM. Boulanger and Lefebvre. When he returned to the United States he first took up his residence in his native city, but soon removed to New

York, where he has now been for twenty years a conspicuous figure in the annual exhibitions of the Academy and Society of American Artists. His beautiful small picture, "A Lady in Yellow," attracted much notice at the Paris Exposition of 1889, and gained for its painter a medal of the second class. Similar single figures or heads have been seen from time to time in the current exhibitions, and on account of their artistic refinement and great excellence of execution are invariably the objects of favorable comment. Mr. Dewing was elected a National Academician in 1888. He was formerly a Member of the Society of American Artists, but resigned from that body in 1897, to join the group of "Ten American Painters."

FREDERICK DIELMAN, P.N.A.

BORN at Hanover, Germany, in 1848, and brought to this country in early childhood, Frederick Dielman has always taken an active part in the development of American art interests. He was elected a National Academician in 1883, and soon afterward assumed a responsible place in the management of the Academy. In 1899, on the retirement from office of Mr. T. W. Wood, he was elected president. His easel pictures are ordinarily of small size, and his subjects are usually female heads or figures in some picturesque costume of the middle ages or the Renaissance. He has executed several important commissions for mural painting, chief among which, perhaps, were the cartoons for two large mosaics, "Law" and "History," placed in the new Congressional Library at Washington. His work in all fields is characterized by scholarly research, agreeable color schemes, and excellent drawing.

J. H. DOLPH, N.A.

WHAT Eugène Lambert is to Europe J. H. Dolph is to America, for he is our painter *par excellence* of cats. No one approaches him in his specialty, and, asleep or awake,

at rest or at play, he depicts the members of the domestic feline tribe with all their natural attributes. Mr. Dolph was born at Port Ann, N. Y., in 1835, and first studied with Louis Van Kuyck, at Antwerp. A second sojourn abroad some time afterward was passed in Paris, where he remained several years, and painted genre pictures as well as animals. He was elected an Associate of the National Academy in 1877, and became an Academician in 1899.

LAWRENCE C. EARLE, A.N.A.

IT is as a painter of single figures and of genre that Lawrence C. Earle is popularly known, but at his home at Montclair, N. J., he finds change and pleasure in his work by frequent sallies into the field of landscape. To these interpretations he brings the same bold, simple methods of painting that are so well exemplified in his figure pictures. He was born in New York in 1845, and has studied in Munich, Florence, and Rome. He is an Associate of the National Academy, a Member of the American Water Color Society, and an Honorary Member of the Art Institute of Chicago.

C. HARRY EATON, A.N.A.

A LANDSCAPE painter whose pictures both in oil and water color possess much beauty of color and composition, C. Harry Eaton is entirely self-taught. He was born near Akron, O., in 1850. His reputation has been made in the New York exhibitions, in which city he has resided during the greater part of his artistic career. His work has been recompensed by a silver medal in Boston in 1887, a gold medal at the Prize Fund Exhibition at the American Art Galleries, New York, in 1888, and by the William T. Evans Prize at the American Water Color Society in 1898. He is an Associate of the National Academy of Design, and Secretary of the American

Water Color Society. At the Paris Exposition of 1889, and the World's Fair at Chicago in 1893, Mr. Eaton was worthily represented by his beautiful picture, "A Normandy Landscape." His "Lily Pond" is owned by the Detroit Museum of Art.

WYATT EATON

SUCH pictures as "Ariadne," "Daphne," and "La Cigale" recall the classical period in the art of Jean François Millet, so beautiful are they in sentiment and so soberly rich in color. It is because such art in painting the nude is rare in the American school that we cast about for a prototype. Wyatt Eaton, however, in these and other compositions gave proof of the sincerity and singleness of his artistic purpose, and conclusively showed that he was moved by a high sense of imaginative beauty. The greatness of his art is quite as apparent in his famous portraits, such as "The Man with the Violin," or "Reverie," the lovely picture of a woman seated before a mirror. The fine fulness of his drawing, and the rich, deep sensuousness of his color place his pictures among the supremely artistic productions of our time. Born at Philipsburg, Canada, in 1849, Mr. Eaton came to New York to study under J. O. Eaton and at the Academy, but later on went to Paris. There he was one of the ablest pupils in the atelier of M. Gérôme, and in due time made his mark at the Salon. Returning to New York in 1877, he was one of the painters who founded the Society of American Artists. His untimely death a few years ago cut short a career that reflects the highest honor on American art.

BENJAMIN RUTHERFORD FITZ

CULTURE recognizes the high place held by the nude as a subject for the pictorial and plastic arts, but it does not fall to the lot of many painters to leave behind them at their death such a masterly work as "The Reflection" by Benjamin

R. Fitz. Low in tone, reserved in color, beautiful in line, simple in modelling, it stands as one of the most complete and lovely pictures of the nude American art has to show. The painter was born in New York in 1855, and was a pupil of the National Academy and the Art Students' League from 1877 to 1881. In the latter year he went to Munich, and studied under Professor Loëfftz. He won two medals at the exhibitions in the Bavarian capital, and when he returned to New York in 1884 his work showed the gain he had made in academic proficiency. A few years more sufficed to ripen and mature his admirable talent, but before he had gone far in a career that promised a great future he passed away in death in 1891. His works are cherished by our amateurs, and a picture represents his art in the Metropolitan Museum. Mr. Fitz was a member of the Society of American Artists, having been elected in 1888.

BEN FOSTER

AT the exhibitions of the Society of American Artists and the Academy few landscapes have attracted more attention than those signed by Ben Foster. His favorite subjects are night effects and woodland scenes, and his compositions are marked by a large feeling of unity. Poetical in aspect, his pictures contain sterling qualities of color, drawing, and construction. Mr. Foster was born at North Anson, Me., and studied in New York at the Art Students' League and under Mr. Abbott H. Thayer. Afterward, in Paris, he was a pupil of MM. Aimé Morot and Luc Olivier Merson. He is a Member of the Society of American Artists and the New York Water Color Club. He has received medals at Cleveland and at the Chicago World's Fair, and pictures by him are owned by the Carnegie Institute, Pittsburg, Pa., and the Montreal Art Association, Canada.

FREDERICK W. FREER, A.N.A.

A FIGURE painter whose subjects consist of ideal creations and scenes of domestic genre, Frederick W. Freer has an enviable place in American art. He was born in Chicago, in 1849, and studied in the schools of Paris and Munich. On his return to America he had a studio in New York for a number of years, but latterly has resided in his native city. He is an Associate of the National Academy, and a Member of the American Water Color Society.

GEORGE FULLER, A.N.A.

THE art of George Fuller is of the most personal sort, and he has had no imitators. His pictures reveal an artist striving to express his conceptions with no thought of academic traditions. Somewhat like G. F. Watts in England, he searched for the truth and interpreted it, if not hesitatingly, at least with tentative effort. But finally finding his path, he struck out resolutely, and the creatures of his imagination took shape on the canvas invested with the thought of the artist which gives to each production its individuality. Born at Deerfield, Mass., in 1822, George Fuller passed through progressive stages of studying intermittently from nature, and settled finally in Boston as a portrait painter. Afterward he came to New York, and remained here twelve years. At the end of that time he went to Europe on his savings, and his study of the great museums seemed to open up before him an art vista he had not before dreamed of. He came back to America and retired to a farm, where for sixteen years he lived the life of a recluse almost; asked advice from nobody, but worked steadily on, materializing with paint and brush the conceptions of his fancy. Thus it was that when he emerged from his seclusion his pictures came almost as a revelation. "The Romany Girl," "Nydia," "The Turkey Girl," "Bringing Home the Cows," and other

pictures were acclaimed as the product of a new artistic genius. He continued to paint in his own way for some ten years more, and died in the spring of 1884. An exhibition of his work held in Boston the same year was one of the most remarkable individual collections ever seen in America, and on that occasion his fame was definitely recognized. His election as an Associate of the National Academy dates back to the earlier period of his art, and he afterwards sought no further honors and made no claim to official recognition.

GILBERT GAUL, N.A.

GILBERT GAUL was born in Jersey City, N. J., in 1855, and is a pupil of J. G. Brown, N.A. Whereas the lamented De Neuville and M. Detaille, the famous French painters of battles and soldier life, and most military painters, have seen actual service in the field, such is not the case with the American. He has made a close study of all that pertains to the soldier's career, however, and his academic training, his keen insight, and his feeling for dramatic composition have done the rest. "Charging the Battery" and "Wounded to the Rear" are among the best of his episodic compositions, and these stirring pictures have equally interesting, if less animated, companion pieces in a host of subjects wherein are depicted the excitement and the picturesque features of army life. Many of these are scenes on the plains of the Far West. For "Charging the Battery" Mr. Gaul was awarded a medal at the Paris Exposition of 1889. In 1882 he was elected a National Academician.

R. SWAIN GIFFORD, N.A.

THE mature and well-developed art of R. Swain Gifford is too well known to the American public to require more than a mere word of description. Born on the island of Naushon, Mass., in 1840, his first studies were made under a

Dutch marine painter, Albert Van Beest, who had a studio at New Bedford. His progress was very rapid, and in 1864 he opened a studio himself in Boston. Two years later he came to New York, and has ever since been a prominent figure in the native landscape school, as well as a citizen active in the art development of the city and the country at large. In 1870 Mr. Gifford made his first trip to Europe, and spent two years in study and travel in France, England, Spain, Italy, Morocco, and Egypt. In 1874 he went again to Africa for an artistic exploration of the great desert. The results of his observations in these foreign countries may be seen in many pictures belonging to an earlier period than that of the past ten years, for in these years he has become more and more wedded to the attractions offered by the picturesque scenery of the Massachusetts coast, and paints little else. His work is broad and simple in composition, sober in color, and harmoniously held together in all its parts. Mr. Gifford was one of the founders of the American Water Color Society, and was elected a National Academician in 1878. He is a Member of the Society of American Artists and of the Society of Landscape Painters. One of his pictures is in the permanent collection of the Metropolitan Museum.

SANFORD R. GIFFORD, N.A.

GIFFORD, Kensett, McEntee—how often have we heard these three names mentioned among the famous landscape painters in the generation but lately passed away! The art of the first and second when placed side by side with the canvases of the men of to-day have, it is true, an old-fashioned look, but it is no difficult task to point out wherein lay the excellence of their work, and it is no cause for wonder that their admirers were numbered not only in New York, but truly from the Atlantic to the Pacific. Sanford R. Gifford was born at Greenfield, N. Y., and graduated at Brown University in 1842. In 1844 he took his first painting lessons in the

studio of John R. Smith, and shortly afterward went to Europe. His travels at different times extended over Switzerland, the Rhine, Italy, Egypt, and the Nile. In 1870 he made a trip to the Rocky Mountains. He was commended for excellence in landscape painting at the Philadelphia Centennial Exhibition in 1876, and in 1878 sent to Paris his "Mount Renier" and "San Giorgio, Venice." He was elected a National Academician in 1854. He died in 1880.

HENRY PETERS GRAY, P.N.A.

BORN in New York in 1819, Henry Peters Gray began his art studies under Daniel Huntington, P.N.A., in 1839. He went to Europe in 1840, and fell under the magic spell of the old masters, whose secrets he endeavored to find out by much patient study and experiment. On his return in 1842 he was elected a National Academician, and later on, from 1869 to 1871, he held the office of president. Painting portraits in New York, with an occasional figure picture, occupied the greater part of his artistic career, and "The Origin of Our Flag" was one of the last of his exhibits at the Academy. This was shown in 1875. His work shows his sound academic study, and his color is reminiscent of the golden tone of Titian or Correggio. Many of his portraits were of cabinet size. He died in New York in 1877.

SEYMOUR J. GUY, N.A.

IF any American artist has painted a better genre picture than "Making a Train" the fact is yet to be discovered, and this celebrated little picture is but one of a number of excellent works, such as "Taking a Rest," "The Orange Girl," and "Look, Mamma," which have brought reputation to Seymour J. Guy. While he paints figures out of doors, and the ordinary scenes of domestic genre, Mr. Guy has made a

specialty of candle-light effects. He has studied such problems of artificial light and shadow scientifically, but his knowledge is brought to bear in painting his pictures with an art that conceals anything like dry, uninteresting facts. He was born in Greenwich, England, in 1824, and came to New York when in his thirtieth year. He was a pupil of Butterworth and Ambrosino Jerome in England, and obtained his first success as a portrait painter. He was elected a National Academician in 1865, and was one of the founders of the American Water Color Society. His conscientious methods of working and the care he gives to every detail in his work make his production comparatively slow, and his genre pictures are not very numerous. For this reason and on account of their intrinsic excellence they are eagerly sought for by collectors.

EDGAR SCUDDER HAMILTON

AT the age of nineteen Edgar Scudder Hamilton, who is the son of a clergyman of Trenton, N. J., came to New York to study art. He was born at San Antonio, Texas, in 1869. He entered the Art Students' League and became a pupil of George de Forest Brush, A.N.A. Three or four years later he went to Paris and continued his studies under MM. Jean Paul Laurens and Benjamin-Constant at the Académie Julian, and under M. Gérôme at the École des Beaux-Arts. Returning to New York in 1894, he made his appearance at the local exhibitions, and his work is rapidly becoming familiar to the art public. His color schemes are generally subdued, and picturesque composition is a notable feature of his work.

WILLIAM ST. JOHN HARPER, A.N.A.

AS a painter of sympathetic figure subjects, etcher, and illustrator, William St. John Harper's work is favorably known to a large public, and appreciated for its worth by many connoisseurs. He was born at Rhinebeck, N. Y., in 1851, and

first studied in the schools of the National Academy under Professor Wilmarth. Later he was a pupil of William M. Chase and Walter Shirlaw in New York, and of MM. Munkacsy and Bonnat in Paris. Mr. Harper was president of the Art Students' League in 1881, and is an Associate of the National Academy. He is a Member of the New York Etching Club. In 1892 he was awarded the Clarke Prize at the Academy for his picture called "Autumn."

ARTHUR HOEBER

THE landscape work of Arthur Hoeber is remarkable for its evident sincerity and careful observation of nature. His favorite themes are quiet stretches of country with streams and clumps of trees, such as are found in the rural recesses of Long Island or New Jersey, and these he interprets under different effects of light and atmospheric conditions, with sound drawing and agreeable schemes of color. Mr. Hoeber was born in the city of New York, and first studied at the Art Students' League. In the autumn of 1881 he went to Paris and became a pupil of M. Gérôme at the École des Beaux-Arts. He worked there five years, and also had the benefit of criticisms from MM. Courtois and Collin. He exhibited at the Salons of 1882, 1883, and 1885, and since his return to New York in 1886 has been a regular contributor to the exhibitions of the Society of American Artists and the Academy. He is a well-known writer on art topics for the magazines and journals, and is at present art critic of the New York *Commercial-Advertiser*. Mr. Hoeber's studio is at Nutley, N. J.

WINSLOW HOMER, N.A.

IT is altogether probable that if the artists of the United States were called upon to record their opinion of who is the greatest living distinctively American painter, the majority of their votes would be cast for Winslow Homer. This may be

said without invidious comparisons, for while all would recognize in Mr. John S. Sargent one of the greatest portrait painters that ever lived, and admit that his magnificent achievements place him quite *hors ligne*, and while they would perhaps make some reservations and speak about our great landscape painters, it is practically certain that they would concede that the originality of Mr. Homer's treatment of his subjects, the marked individuality of his style, and the robust, vigorous character of his interpretations entitle him to the highest place in our native art. The painter of "Maine Coast," "Eight Bells," and other works nearly as well known, appears as a figure of almost heroic size in a survey of the American field of art. It is fair to say that this prominence of the artist is not due to superlative academic and technical excellence, as in the case of Mr. Sargent, but is owing to the strength and personal character of his artistic temperament. Mr. Homer has really taught himself to paint. He was born in Boston in 1836, and displaying a great deal of skill as a draughtsman while at work in a lithographic establishment in that city, he decided when a youth of nineteen to come to New York and strike out on an artistic career. He entered the schools of the National Academy and also received instruction from Frederick Rondel, a French artist of considerable reputation at that time, and in his hours out of the classrooms added to his support by making drawings on wood for publishers. During the Civil War he went to Washington and followed the armies in some of the campaigns, making illustrations for *Harper's Weekly*. About this time he began to transcribe some of his subjects with brush and color. A series of pictures painted at this period are of the greatest interest artistically and historically. He sent one of the most important of them, "Prisoners from the Front," to the National Academy Exhibition in 1864, and was elected an Associate. In the following year he was made an Academician. The year afterward he took an active part in the organization of the American Water Color Society. He now worked in all mediums, and was known as an artist of marked ability and individual talent. He went to Europe, but did not make a long sojourn, and his art was not influenced by his study of the masterpieces of the

ancient and modern schools. It never has been influenced apparently by any other work. He has continued to paint in his own way, with nature for his sole guide and inspiration. He has made great successes and some failures, but he is never commonplace. He seizes the spirit of his subject, whatever it may be, with a sort of grip that does not relax until he has imparted that spirit to his pictorial creation. He usually achieves this by very simple, direct means. His manner of painting is never tortured, but always free and bold. His drawing, if sometimes erratic, is always powerful and expressive of true artistic virility. His color, once ordinary, has become distinguished. It is veracious, it is harmonious, and it is his, and as easily recognized at a glance as that of Corot or Puvis de Chavannes. For the past ten or fifteen years he has lived on the coast of Maine, and there has painted pictures of the sea, storm, and night which belong with the finest things modern art has to show. Previous work on the Newfoundland Banks and among the Southern negroes was in its way no less remarkable. All in all his achievement is one of our artistic glories, and Winslow Homer is a name sure to be known to posterity as that of one of the great artists of the century.

THOMAS HOVENDEN, N.A.

BORN at Dunmany, Ireland, in 1840, Thomas Hovenden obtained his first instruction in art at the Cork School of Design. Coming to New York in 1863, he worked in the night classes of the Academy, and supported himself by various occupations in business hours. In 1874 he at last found himself in a position to give his undivided attention to art, and went to Paris to become a pupil of M. Cabanel at the École des Beaux-Arts. A few years later he joined the artists' colony at Pont Aven in Brittany; had a studio there, and painted Breton subjects. In 1880 he returned to New York. He was elected a National Academician in 1882, and was a Member of the Society of American Artists and the American

Water Color Society. About the end of the eighties he went to Plymouth Meeting, Penn., and made a permanent home there, at the same time becoming a professor of painting at the Pennsylvania Academy of Fine Arts, Philadelphia. He was killed by a railway train at Plymouth Meeting station in August, 1895, while in the act of heroically saving the life of a child who was about to be run over. Among his most celebrated pictures are "Elaine," "John Brown Being Led to Execution," now in the permanent collection of the Metropolitan Museum, New York, "In the Hands of the Enemy," "A Brittany Image Seller," "Chloe and Sam," and "Jerusalem the Golden."

WILLIAM H. HOWE, N.A.

WILLIAM H. HOWE, one of America's best and most widely known cattle painters, was born at Ravenna, O., in 1846. He began the study of art in 1880 at the Royal Academy of Düsseldorf, Germany, and after working there two years went to Paris. Here he studied with Otto de Thoren and F. de Vuillefroy, and had a picture accepted at the Salon of 1883. For ten years thereafter he was a successful exhibitor at the Salon and other European exhibitions. Returning to the United States, he was elected a National Academician in 1897, and a Member of the Society of American Artists in 1899. His list of official honors abroad and at home is a long one. At the Salon he received honorable mention in 1886, and a medal of the third class in 1888. At the Paris Exposition of 1889 he was awarded a medal of the second class. At London, 1890, he received a gold medal, and the same year the Temple Gold Medal at the Pennsylvania Academy of Fine Arts, Philadelphia, and a gold medal at Boston. A medal was awarded to him at the Chicago World's Fair in 1893, a gold medal at San Francisco in 1894, and a gold medal at Atlanta in 1895. He is an Officier d'Académie and a Chevalier of the Legion of Honor, both by decree of the

French Government. He has pictures in the permanent collections of the St. Louis Museum of Fine Arts and in the Cleveland Museum. Mr. Howe follows the best modern traditions in the art of cattle painting, as seen in the work of Troyon, Van Marcke, and other great artists, and his work is of sterling merit and personal style.

ALFRED C. HOWLAND, N.A.

THE art of Alfred C. Howland may well be described as consisting of a combination of genre and landscape, and he often invests his subjects with a touch of humor. He is also a clever painter of street scenes. He was born at Walpole, N. H., in 1838, and after studying several years in Boston went to Düsseldorf, where he became a pupil of Professor Albert Flamm. Later he went to France to study under Émile Lambinet. He was elected a National Academician in 1882, and has his studio in New York.

WILLIAM MORRIS HUNT

BORN at Brattleboro, Vt., in 1824, it was the original intention of William Morris Hunt to become a sculptor. He went to Europe in 1846, and entered the Düsseldorf Academy, but soon gave up modelling, and studied painting under Couture in Paris. He exhibited several years at the Salon, and then, returning to America, took up his residence in Boston. There, and at Newport, R. I., he had studios, and at these places he painted and gave instruction to his numerous pupils until his death in 1879. He made frequent visits to Europe, and also spent some time in Albany, N. Y., where he was engaged in painting in fresco, in the Capitol, two important compositions, "The East and Morning" and "The West and

Evening." These were among the earliest commissions for mural painting given to American artists.

Preceding by several years in his return to the United States the influx of American painters educated in Paris and Munich, which gave such a decided turn in the direction of improved technique to American art in 1877 and following years, the work of Hunt attracted, no doubt, more attention and received more critical notice than it would if he had come later. But there can be no question as to the genuineness of his talent and the sincerity and artistic quality of his painting. It possesses a marked individual quality, and is especially notable for beautiful color. His advice to students did much to bring about the so-called "renaissance of American art," which is generally set down as following the Centennial Exhibition at Philadelphia in 1876. Portraits, figure subjects, landscape and marine painting were all included within his artistic scope. Among his notable portraits may be mentioned those of Judge Shaw and Governor Andrews of Massachusetts, James Freeman Clarke, Charles Sumner, and Oakes Ames. Some of his principal figure works are: "The Street Musician," "The Bathers," "The Marguerite," "The Drummer Boy," "Child Selling Violets," "The Morning Star," and "Plowing." Representative examples of his work are in the permanent collections of the Fine Arts Museum, Boston, and the Metropolitan Museum, New York.

GEORGE INNESS, N.A.

THE splendid career of George Inness, the greatest American landscape painter, was brought to an end by his sudden death in Scotland, August 3, 1894, while he was on a trip abroad undertaken for the recuperation of his health, impaired by unceasing hard work. He was born at Newburg, N. Y., in 1825. Except for some elementary instruction in his youth in Newark, N. J., and a few months' study under Regis Gignoux in New York, he received no academic art education. He found out for himself by a long course of patient study from

nature out of doors how best to express his ideals on canvas. His work is distinctly divided into two periods—the first covering the years during which, in conscientious, analytical fashion, he painted scenes in this country, Italy, and other parts of Europe; the second embracing the time from about 1878 to his death, during which he became more and more a synthesist. In this latter period he painted passing effects with such power, individuality, and beauty of color and composition as to place his work among that of the greatest artists of the nineteenth century.

Successful artists invariably go through a period of tentative work. Some do so in the first years of their career, after having gone through a period of study in the class-rooms, where they have learned all they can by drawing and painting from the model. Then, setting out with a more or less adequate technical equipment, they gradually come to their full development, having in many cases more than once changed their point of view in looking at the whole field of art. Their academic training serves them in good stead; and a change of view involves not so much a change of method as of manner. Others—without such technical education, acquiring skill at the same time that they are unlearning what at first, owing to the narrowness of their horizon, seemed well enough for the purpose in hand, even if it was not entirely satisfactory—advance slowly but surely to a point where technical difficulties trouble them no longer; where breadth of vision and fulness of thought find the hand a ready interpreter, and nothing except the ever-growing desire in the heart of the true artist to accomplish greater things than those already achieved impedes the free expression of the painter's impressions of nature. Inness belongs in the latter category. There are points of similarity in his development and that of two great Frenchmen—Corot and Rousseau. Both had more academical training than Inness, but both, in their landscape work, went through the analytical stages that mark the earlier pictures of Inness. The landscapes of George Inness show the same sort of grasp as those of these two masters—the same intensity of purpose, the same general conception of nature—and they possess a quality of tone, a depth and

variety of color, a dramatic force of composition, and a character entirely their own.

We see Inness as a synthesist at his best in such noble works as "Georgia Pines," "Sunset on the Passaic," "Nine O'Clock," "The Wood Gatherers," "The Moon at Night," or "After a Summer Shower." In these and other pictures of his second period the ripeness and maturity of his art are manifest, and the artist is seen expressing his grand ideals unhampered by any difficulties in the management of his medium. In works of the earlier period, such as "Conway Valley," "The Delaware Valley," or "In the Catskills," we are impressed by the breadth of his artistic vision, the virility of his processes, and his remarkable knowledge of form. His art in both is of the most genuinely sympathetic quality. Taking them as a whole, we find no "general scheme" varied to suit different conditions of light and atmospheric effect. Each picture is the result of the most intelligent observation and thorough search for truth. Each work bears the impress of the artist's supreme individuality. If we wish to see what he could do when at the maturity of his powers he undertook to paint a purely naturalistic landscape, we have only to look at that masterpiece of truthful observation and technical excellence, "Winter Morning at Montclair." Nothing could be better or more convincing, and it will always stand as a proof of the soundness of Inness's artistic equipment, while it remains a real *tour de force* in rendering an effect in nature by means as simple and direct in execution as they are beautiful in the ensemble of their completeness.

George Inness found one of his first patrons in Ogden Haggerty, a drygoods auctioneer, in New York, who bought pictures from him before the Civil War. In the early sixties he found another financial supporter in Marcus Spring, who was one of the strongest advocates of the artistic ability of William Page, N.A., the portrait painter. Henry Ward Beecher greatly admired the work of Inness, and at his death left several pictures which he had bought from the artist. Thomas Wigglesworth, of Boston, was another of his earlier patrons. Thomas B. Clarke, of New York, began buying them about twenty years ago, and in the sale of his noted collection in February, 1899, there was a large num-

ber of Inness's pictures. In the William T. Evans collection there are seventeen, including the splendid "Georgia Pines," which the artist gave to his wife, with the remark that it was his best picture. James W. Ellsworth, Potter Palmer, Richard H. Halstead, George A. Hearn, Benjamin Altman, Emerson McMillan, and other well-known amateurs possess pictures by the great American landscape painter. The time has long since passed when his work was discussed as to the place it should hold in modern art. No one now disputes its supremacy.

DAVID JOHNSON, N.A.

DAVID JOHNSON was born in New York in 1827, and at the beginning of his artistic career received a few lessons from J. F. Cropsey, N.A. He has studied the works of the great European masters of landscape painting, but his professional life has passed entirely in New York, and he has never been abroad. He was elected a National Academician in 1861, and was one of the founders of the Artists' Fund Society. At the Centennial Exhibition at Philadelphia in 1876 he exhibited "Scenery on the Housatonic," "Old Man of the Mountains," and "A Brook Study, Orange County, N. Y.," and received one of the first awards. His pictures are notable for fine color and excellent drawing.

EASTMAN JOHNSON, N.A.

WHILE one of the most distinguished and most successful of American portrait painters, Eastman Johnson is equally well known as a painter of genre. His work in this field is characterized by fine color quality, and realizes with sympathetic feeling the spirit of his subject. His style is distinctive and personal, and his compositions and portraits alike attest the sincerity, breadth, and maturity of his achievements. Mr. Johnson was born at Lovell, Me., in 1824, and began, while quite young, to make portraits in crayon. In 1845 he was at work in

Washington, and later at Cambridge and Boston. In 1849 he went abroad and took up oil-painting under Professor Leutze, in Düsseldorf, spending two years afterward in painting at The Hague and Paris. Upon his return to America he took a studio in New York, and was elected a National Academician in 1860. He is a Member of the Society of American Artists. Mr. Johnson received a medal for his work exhibited at the Paris Exposition of 1889.

FRANCIS COATES JONES, N.A.

SCENES of domestic genre in which child life often plays a part are for the most part the subjects to which Francis C. Jones devotes his imaginative fancy and his skilful brush. He frequently paints figures out of doors with landscape settings, and all of his pictures are marked by graceful drawing and agreeable schemes of color. Mr. Jones, who is a younger brother of H. Bolton Jones, N.A., the distinguished landscape painter, was born in Baltimore in 1857. He went to Europe and joined his brother at the artist colony of Pont Aven, Brittany, in the seventies, from whence he proceeded to Paris to study under MM. Boulanger and Lefebvre at the Académie Julian and at the École des Beaux-Arts. He returned to the United States in 1881, and has had a studio ever since in New York. In 1885 he received the Clarke Prize at the National Academy for his picture "Exchanging Confidences." In 1894 he was elected a National Academician. He is a Member of the Society of American Artists, the American Water Color Society, and the Architectural League of New York.

H. BOLTON JONES, N.A.

HUGH BOLTON JONES was born in Baltimore in 1848 and began his art studies in that city. He went to France in the seventies, and became a member of the artist

colony at Pont Aven, in Brittany, which was founded by the eminent American artist, Robert Wylie, and where, when Mr. Jones was a resident, the late W. L. Picknell, A.N.A., and other well-known artists, French, British, and American, were working. The climate of lower Brittany permits the artists to work out of doors all the year round, and Mr. Jones's studies from nature during the years he lived at Pont Aven were close and unremitting. Many good pictures from his easel date from that period. Later on he travelled in Spain and in Northern Africa, but for ten or fifteen years now he has found all his subjects in the United States, whether in picturesque field and forest of New Jersey or along the Massachusetts coast. He was elected a National Academician in 1883 and is a Member of the Society of American Artists and the American Water Color Society. A medal of the third class was awarded to him for his fine landscape exhibit at the Paris Exposition of 1889. Mr. Jones has a studio in New York, but, like many of our landscape painters, spends more months of the year in the country than in town. His work possesses sterling qualities of color and drawing, belongs to the naturalistic school, and is widely known at home and abroad.

J. F. KENSETT, N.A.

ONE of the most distinguished American painters of the last generation was J. F. Kensett, who was born at Cheshire, Conn., in 1818, and began his artistic career as an engraver. He finally went abroad to study painting, and in 1850 sent a picture to the Royal Academy, London, which was highly praised by the critics. Travel and study followed in Switzerland, Italy, and on the Rhine. When he returned to America with a high reputation established by the work he had sent here from abroad to our exhibitions, he took a studio in New York, and continued his professional life in this city till his death, which took place in 1872. Mr. Kensett was elected a National Academician in 1849, and in 1859 was a Member of the Art Committee which

superintended the work of decoration of the National Capitol at Washington. In the latter years of his career he devoted himself to the depiction of American scenery, and his fame and popularity were surpassed by that of no other artist.

FREDERICK W. KOST

AMONG the comparatively younger men in the American school of landscape painters none occupies a more prominent place than Frederick W. Kost, whose achievements entitle him to high rank as an artist and whose work each year affords additional proof of the soundness of his methods and the fine quality of his temperament. Such pictures as "The Driftwood Gatherer," a splendid piece of tone with the most virile technical handling, or "Moonrise, Foxhills," with its tender atmospheric quality and beautiful delicate color, are sufficient evidence of his great ability and fine artistic feeling, and all of his pictures bear the stamp of individuality. Mr. Kost was born in the city of New York in 1861, and first studied in the schools of the National Academy. Later on he continued his work in Paris and Munich. His studio is in New York, and his favorite painting grounds are along the shores and in the picturesque interior of Staten Island. He is a Member of the Society of American Artists, the Society of Landscape Painters, and the Artists' Fund Society.

W. L. LATHROP

FOUR or five years ago an artist's work appeared at the exhibition of the American Water Color Society which was so excellent in method and so charming in sentiment that it made a sensation. The pictures were landscapes with Ohio scenery for their subjects, and the painter, W. L. Lathrop, was not long in becoming a celebrity. In 1896 he was awarded the

William T. Evans Prize at the water color exhibition for his picture "Twilight in Connecticut." In 1897 he received the gold medal of the Art Club of Philadelphia for the best water color in its exhibition. In 1899 the jury of the Society of American Artists awarded him the Webb Prize for his picture in oil called "Clouds and Hills." His work continues to show the absolute sincerity of his artistic purpose, and his water colors yield to nothing in the American school in true beauty of conception and unobtrusive, all-convincing style. Mr. Lathrop was born at Warren, Ill., in 1859, but passed his youth in Painesville, in Northern Ohio. He has had no systematic instruction from any school or master and is an indefatigable, consistent student of nature.

WILL H. LOW, N.A.

FEW American artists have devoted themselves with such intelligence and thorough technical equipment to the study of the nude, the classical, and the allegorical as Will H. Low. He was born at Albany, N. Y., in 1853, and after accumulating means by working for the illustrated periodicals in New York went to Europe in 1873. He studied for a time in the atelier of M. Gérôme, but joined the Carolus-Duran atelier, where he found the master's instruction more in line with his own artistic sympathies, and remained a pupil there until 1877. He had meanwhile exhibited pictures at the Salon. Returning to New York, he was one of the founders of the Society of American Artists in 1878, and shared in the general praise bestowed on the young artists who created such a sensation by their contributions to the Academy that year. In 1890 he was elected a National Academician. Portraits and such subject pictures as the beautiful classical composition "The Portrait," with an occasional nude figure notable for graceful drawing and tender color, constituted his principal work for several years, but of late he has given much time to mural painting. In this field of art he has executed some important commissions, notably the panels

and medallions in the great ballroom of the Astoria Hotel. Mr. Low is widely known as an illustrator through his beautiful drawings for *éditions de luxe* of Keats's "Lamia" and "Sonnets" and enjoys a literary reputation from his contributions to the magazines on art topics, which he discusses with a refined style and rare catholicity of judgment. His studio is at Lawrence Park, Bronxville, N. Y.

JERVIS McENTEE, N.A.

RARE imaginative feeling, rich and vibrant color, and sound execution are characteristics of the landscape painting of Jervis McEntee. He was born at Rondout, N. Y., in 1828, and began the study of art in the city of New York in 1850 under Frederick E. Church, N.A. A few years later he opened a studio of his own, and in 1861 he was elected a National Academician. His work is of sterling quality, and represents with great fidelity various characteristic phases of the American scenery and climate. His autumn studies are particularly remarkable. His pictures at the Centennial Exhibition, Philadelphia, in 1876 were commended by the judges for artistic excellence, and a picture exhibited at the Royal Academy in 1872 was received with great favor in London. He died in 1891 in the enjoyment of a well-won reputation.

C. MORGAN McILHENNY, A.N.A.

C. MORGAN McILHENNY, one of the cleverest and most esteemed of the younger group of American artists, was born in Philadelphia in 1858. His work has attained great popularity, and has been received with approbation by his fellow-artists. The William T. Evans Prize at the American Water Color Society, of which he is a member, was awarded to him in 1892. At the Academy he received the first Hallgarten Prize in 1893. The same year the judges at the

Chicago World's Fair awarded him medals for painting in oil and water color. He is an Associate of the National Academy of Design and a Member of the New York Water Color Club. Mr. McIlhenny's studio is at Shrub Oak, N. Y., and his subjects are generally landscape effects enlivened by figures or including cattle, which he paints with admirable truth to nature and fine technical execution.

WILLIAM S. MACY

WILLIAM S. MACY, a landscape painter, whose work is forceful in method and effective in color, was born at New Bedford, Mass., in 1853. He received his first instruction in art at the schools of the National Academy, New York, and from J. O. Eaton. In 1876 he went to Munich and studied four years under Velton. At the end of this time he returned to New York, and had a studio in the Y. M. C. A. building until five years ago, when his health was such that he was forced, for the time at least, to give up painting. Mr. Macy received a medal at the Mechanics' Fair Association Exhibition at Boston in 1883.

HOMER D. MARTIN, N.A.

EACH day since the death of Homer Martin in 1897 brings greater glory to his name. There was a time when such a mere handful of people believed in his art that it scarcely sufficed to bring in the necessaries of life. Later years brought wider appreciation, but it is only in the past two or three years that his works have been estimated at their true valuation. He was born in Albany, N. Y., in 1836, and studied painting with William Hart, N.A. In 1875 he was elected a National Academician, and in 1878 was one of the founders of the Society of American Artists. His early work followed the conventional lines of the Hudson River School, and he was

the first to break away from mannerisms and artificiality, becoming, in a sense, the first American impressionist. It must not be understood by this that his emancipated style resembled the processes of the French impressionists and their followers. He did seek to paint his impressions synthetically, however, and at the time he was looked upon as a revolutionary. Martin's landscapes are invariably fine in ensemble, and are generally sober and subdued in color. They are full of genuine sentiment, and impress the spectator by the charm of their poetic naturalism. His noted works, such as "Normandy Trees," "Adirondack Scenery," "River Scene" (Metropolitan Museum, New York), and "Old Church in Normandy," are among the most individual productions of American art, and his work as a whole occupies a place by itself owing to its intrinsic beauty and admirable personal quality.

CHARLES H. MILLER, N.A.

CHARLES H. MILLER was born in New York in 1842 and studied medicine. Before he graduated he had been sufficiently interested in art to try his hand at painting as a relief from his professional study, and a picture he sent to the Academy in 1860 was hung in the exhibition. He graduated in 1863 and began practice, but a trip to Europe so influenced him that he finally gave up the medical profession and went to Munich to study painting. He was there a pupil of Professor Lier, and studied afterwards in Vienna, Berlin, Dresden, and Paris. In 1875 he was elected a National Academician, and having now returned to America he took a studio in New York. He finds most of his subjects on Long Island, and his landscapes of picturesque spots in its fields, forests, and villages are characterized by mellow color and synthetic treatment. Many an old mill, or other building, whose erection dates back to pre-Revolutionary times, has been depicted by his brush, and the whole series of his Long Island pictures constitutes a historical record apart from its artistic value.

FRANCIS DAVIS MILLET, N.A.

A GRADUATE of Harvard University in the class of 1869 and a graduate of the Royal Academy of Antwerp as a pupil of Van Lerius and De Keyser, Francis D. Millet began life well equipped for the dual profession of painter and writer he has so successfully followed. As early as 1873 he had won his gold and silver medals in the Academy class-rooms, and in 1878 he was the member from the United States on the International Art Jury at the Paris Exposition. In the Russo-Turkish War he was the correspondent of one of the great London dailies, and in 1898 he went to Manila in a similar capacity for the London *Times* and *Harper's Weekly*. He was elected a National Academician in 1885, and has served one or two terms as vice-president. A decade ago, after a more or less continuous residence in New York, he went to live permanently in England. His home there is at Broadway, in Worcestershire, and, surrounded by pleasant influences and with a vast store of material at his hand, he paints the beautiful compositions of historic genre which have brought him a high reputation as an artist. In 1893 Mr. Millet was the Chief of Decoration at the World's Fair, Chicago, and did yeoman service in the cause of American art. He has lately been called upon to act in an advisory capacity with similar duties at the United States Building at the Paris Exposition of 1900. Mr. Millet is a Member of the Society of American Artists and of the American Water Color Society. He was born at Mattapoisett, Mass., in 1846.

ROBERT C. MINOR, N.A.

POETIC sentiment with fine, resonant color effects are found in the landscapes of R. C. Minor, who is an avowed "Barbizon man" and has founded his art on the traditions of

the famous group of artists whose works have attained such world-wide celebrity. He loves and understands nature, and with thorough knowledge and enthusiastic endeavor portrays her moods with feeling as well as science. Simplicity of subject and completeness of composition are the main factors in his creations, and particularly in sunset and in twilight effects does he appear as a sympathetic interpreter of nature's subtle changes. His pictures possess a marked individuality, and are highly appreciated by American lovers of art. Mr. Minor was born in the city of New York in 1840, and was a pupil of Diaz in Paris, and of Van Luppen and Boulanger in Antwerp. He was elected a National Academician in 1897, having been an Associate for a long time previously, and is a Member of the American Water Color Society and the Society of Landscape Painters. At the Paris Exposition of 1889 he was awarded a medal of the third class. His pictures are in many important collections. His studio is in New York, and he spends his summers near New London, Conn., where he has a country home.

LOUIS MOELLER, N.A.

THE high reputation of Louis Moeller as a genre painter dates from the exhibition at the Academy in 1884 of a small picture called "Puzzled." It is a single figure of a geographer before his globe, and the precision of drawing and microscopic yet comprehensive finish is most remarkable. This picture has been followed by a series of compositions of a like nature. Sometimes they contain as many as a dozen figures, and in all cases the unity of the whole is preserved, together with minuteness of detail. Mr. Moeller was born in the city of New York and studied drawing at the National Academy schools. Afterwards he spent six years in Munich as a pupil of Duveneck and of Professor Dietz. In 1894 he received the first Hallgarten Prize at the National Academy, was elected an Associate, and in 1895 became an Academician.

THOMAS MORAN, N.A.

THOMAS MORAN was born in Lancashire, England, but was brought to the United States when a little boy of seven. He began his art career as a wood engraver in Philadelphia and in his hours of leisure taught himself to paint in water-color and afterward in oils. His brother, Edward Moran, gave him the benefits of the instruction he had himself received preparatory to setting up his easel as a landscape and marine painter. In 1862 Thomas Moran went to England and made a study of the masters in the National Gallery, receiving a strong impression from the work of J. Turner, and in 1866 made a second trip abroad, travelling this time in France and Italy. In 1871 he visited the far West with Professor Hayden's expedition, and brought back many studies of the grandiose scenery of the Rocky Mountains and the great arid deserts of Arizona. In 1872 Mr. Moran established himself permanently in New York. He spends his summers at his country home at Easthampton, L. I. He was elected a National Academician in 1884, and is a Member of the Pennsylvania Academy of Fine Arts, the Artists' Fund Society, the American Water Color Society, the New York Etching Club, and the Society of American Etchers. The subjects of his pictures are taken from one or another of the places he has visited and studied, now Venice, now the Yellowstone Park, now Niagara, and now the luxuriant meadows of Kent and Sussex, or the quiet villages and pastures of Long Island. To all he brings a fine sense of composition and amazing cleverness of handling. His color effects are brilliant and dramatic. As a water-color painter and as an etcher his skill and fertility of invention are equally notable.

H. SIDDONS MOWBRAY, N.A.

A PUPIL of M. Bonnat in Paris, where he spent seven years, the first four in the schools, H. Siddons Mowbray came to New York in 1885 with a reputation already made by pictures

exhibited at the Salon or seen in London and New York in the galleries of prominent art dealers. He was born of English parents at Alexandria, Egypt, in 1854, but was brought to this country when a child by his uncle, who was a resident of North Adams, Mass. He received an appointment to the United States Military Academy at West Point, but gave up his prospective career as a soldier after the first year of the course, and took up the study of art. He has created a little world of his own in his pictures of Oriental subjects, in which lithe young women, clad in delicately colored stuffs, embroidered silks and satins, and gauze, dream away the idle hours in dimly lighted Eastern palaces. In other works, he brings back in pictorial form the romantic days of Florence, and Italian chateau life at the time of the Renaissance. He paints cabinet portraits of women with a rare degree of sympathetic understanding and superlative technical skill, and of late years has given a great part of his time to mural painting. Among his most recent achievements in this branch of art is his beautiful frieze representing "The Transmission of the Law," in the new building of the Appellate Court in Madison Square, New York. In all his compositions, ideal, imaginative, decorative, or realistic, he brings to bear a profound knowledge of the human figure, admirable accomplishment in drawing and painting, and a fine sense of color. He is also well known as an illustrator and as a designer of rare taste and ingenious fancy. Mr. Mowbray was elected a National Academician in 1891, and is a Member of the Society of American Artists. In 1888 he received the Clarke Prize at the Academy.

J. FRANCIS MURPHY, N.A.

THE effects of landscape that J. Francis Murphy loves to paint may not be called "striking," for they are not such as produce their impression by force of violent contrasts. Rather are they subtile and tender, and their charm grows greater on the spectator the longer he looks. Poetic in feeling and syn-

thetically handled, but preserving the right amount of detail, they are among the choicest products of this flourishing epoch in American landscape-painting. The artist was born at Oswego, N. Y., in 1853, and is self-taught. He has been abroad, but his art has not been influenced by any ephemeral fashions. In 1887 he received the first award of the Webb Prize at the Society of American Artists for his picture "Brook and Fields." In 1885 the second Hallgarten Prize at the Academy was his, and in 1887 he was elected a National Academician. He is a Member of the American Water Color Society, and received the William T. Evans Prize at its exhibition in 1894 for his picture "Under Gray Skies." A Member of the Society of Landscape Painters, he was represented at its first annual exhibition in the spring of 1899 by a group of ten characteristic landscapes. His work is highly appreciated by our amateurs, and pictures by him are in many of the best American collections.

ROBERT L. NEWMAN

ROBERT L. NEWMAN was born in Richmond, Va., in 1827, and went with his parents to Tennessee when he was eleven years of age. As a youth he read much about art, and in 1850 went to Europe with the intention of studying at Düsseldorf, but having stopped in Paris, he entered the atelier of Thomas Couture. He remained but a few months, and this was the extent of his art instruction. After returning to Tennessee he made a second trip to Paris in 1854, and formed the acquaintance of William M. Hunt, who introduced him to Jean François Millet. Mr. Newman was one of the earliest purchasers of Millet's work, acquiring "Le Vanneur" and other pictures, which he afterwards sold. At the breaking out of the Civil War he was employed as a draughtsman by the Confederate Government, and in 1864 served in the Sixteenth Virginia Infantry. In 1882 and subsequently he made several trips to Barbizon, and his work shows the influence of the group of masters who made that modest village a household word in the realm of

art. His pictures, which are principally in oils, are of cabinet size, and consist of color harmonies of rare charm and fine decorative effect. In 1894 a successful exhibition of a large number of his canvases was held at Knoedler's Galleries in New York, and the collection was afterwards transferred to Boston, where, at the Museum of Fine Arts, it received much appreciative notice. Mr. Newman's studio is in New York.

RHODA HOLMES NICHOLLS

MRS. HOLMES NICHOLLS'S suavely painted and cleverly drawn pictures, whether of figure subject or landscape or street scene, whether in oil or in water colors, are well known to the American art public, and appear in all the prominent exhibitions. She was born in Coventry, England, and studied at the Bloomsbury Art School, London, and in Rome. The Queen's scholarship was awarded her in her school-days, and she has received medals for her work at the Prize Fund Exhibition of the American Art Association, New York, at Chicago, Atlanta, Worcester, and Nashville. She is a Member of the Woman's Art Club and the New York Water Color Club. Her studio is in New York.

J. C. NICOLL, N.A.

JOHN C. NICOLL, the well-known painter of marines and landscape, was born in the city of New York in 1845. He painted for two years in the studio of M. F. H. De Haas, N.A., and studied out of doors with Kruseman Van Elten, N.A., but is, properly speaking, more a pupil of the school of nature than of any master. His favorite subjects are coast views, and he has found material for his pictures all the way from the Gulf of St. Lawrence to Florida. Mr. Nicoll was one of the founder members of the American Water Color Society, and was elected a National Academician in 1885. His "Foggy Morning, Grand

Manan," and his "Gulf of St. Lawrence" were at the Centennial Exhibition at Philadelphia in 1876, and his "On the Gulf of St. Lawrence" and "Showers on the Coast" were at the Paris Exposition of 1878. At the Paris Exposition of 1889 his work received an honorable mention from the jury of award. His studio is in New York.

LEONARD OCHTMAN, A.N.A.

BORN in Zonnemain, Holland, in 1854, Leonard Ochtman was brought to the United States in his boyhood, and grew up in Albany, N. Y., where he made his first essays in landscape painting. He is self-taught. He first exhibited at the National Academy in 1882, and has been a regular contributor ever since, as well as to the Society of American Artists, of which body he is a Member. He is an Associate of the Academy and a Member of the American Water Color Society, the New York Water Color Club, and the Society of Landscape Painters. He has received prizes and medals at the Brooklyn Art Club (1892), the World's Fair at Chicago (1893), the Philadelphia Art Club (gold medal, 1894), and at Boston. He is well represented in private and public collections throughout the country. Mr. Ochtman's pictures are agreeable in their selection of subject, broadly but carefully painted, and possess color qualities of distinction. His studio is in New York, and he spends his summers at Mianus, Conn., where he finds many of the themes which inspire him.

ARTHUR PARTON, N.A.

ARTHUR PARTON is a landscape painter whose reputation was made twenty-five years ago, but his work possesses the quality of holding its own in company with that of men brought up with the most modern theories concerning light and values. His pictures show his sympathy with the peaceful moods

of nature, and he interprets his motives with evident understanding and sincerity of artistic purpose. He was born at Hudson, N. Y., in 1842, and studied in Philadelphia under William T. Richards. In 1869 he visited Europe and obtained some effective studies of Scotch and English scenery. He was elected a National Academician in 1884, and is a Member of the American Water Color Society. His studio is in New York, though, like other landscape painters, he passes a good part of the year in the country. At the Paris Exposition of 1889 Mr. Parton was awarded an honorable mention for his picture "In the Month of May."

ERNEST PARTON

ERNEST PARTON, a younger brother of Arthur Parton, N.A., was born at Hudson, N. Y., in 1845, and studied, at the outset of his career, for two years in his brother's studio. In 1873 he went to Europe, intending to pass a few months in England, but meeting with success in London he has since remained there, and exhibits rarely in the United States. His landscapes, which generally depict typical English rural scenery, are sympathetic in treatment and attractive in general aspect. Mr. Parton is a regular exhibitor at the Royal Academy, and is a Member of the Artists' Fund Society. He received an honorable mention at the Paris Exposition of 1889.

CHARLES A. PLATT, A.N.A.

CHARLES A. PLATT, one of the most distinguished of the younger school of American landscape painters, was born in the city of New York in 1861, and was a pupil of the National Academy of Design and the Art Students' League. The five years from 1882 to 1887 he spent in Paris, where he was a pupil of the Académie Julian under MM. Boulanger and Lefebvre. He is an Associate of the National Academy and a Member of

the Society of American Artists and the American Water Color Society. In 1894 he was awarded the Webb Prize at the Society of American Artists for his beautiful composition "Clouds." He is one of the most eminent American etchers, and his work in this field, as in water-color painting, possesses the fine simplicity of style and charm of ensemble that characterize his landscapes in oil. Mr. Platt's studio is in New York, and his summer home at Windsor, Vt. Of late years he has taken up the practice of landscape gardening and architecture with brilliant success.

A. PHIMISTER PROCTOR

PHIMISTER PROCTOR, sculptor and painter, was born in 1862, his father being a Scotsman and his mother a native of the State of New York. The early part of his life was spent in Michigan and in Des Moines, Ia. He grew to manhood in Colorado, his home being in Denver. He showed a roving disposition and spent much time in the Rocky Mountains, often staying out alone for months on his hunting and sketching trips. He studied the wild animals in their native haunts, and killed his first grizzly bear and bull elk when he was but sixteen years of age. He is a pupil of the French sculptors Puech and Angelbert, and is now in Paris modelling a colossal quadriga for the United States building at the Paris Exposition of 1900. A good number of the wild animals and groups which decorated the grounds and buildings of the World's Fair at Chicago were made by Mr. Proctor, and he received a medal from the jury of award in the section of fine arts. Mr. Proctor is a Member of the Society of American Artists.

ARTHUR QUARTLEY, N.A.

ARTHUR QUARTLEY, the subjects of whose stirring marines were generally found off the shores of the Isles of Shoals, was one of the first American artists to discover the

pictorial possibilities in New York Harbor. He made the picturesque effects of the bay and the docks and rivers the subject of a number of vigorous, freshly painted compositions, one of which, "Morning Effect, New York Harbor," was sent to Paris to represent him at the Exposition of 1878. He was born in Paris of English parents in 1839, was self-taught, and spent the early part of his artistic career in Baltimore. Later he removed to New York, and became a prominent exhibitor at the National Academy. He was elected an Academician in 1886, and died the same year in the full tide of his success as an artist.

HENRY W. RANGER

A LANDSCAPE painter whose work entitles him to stand among the leaders of the native school and who is first in the group whose tendencies are toward rich decorative effect and broad generalization, is Henry W. Ranger. He was born in Central New York in 1858, and is self-taught. He belongs to none of the art societies either at home or abroad except the American Water Color Society. His pictures are shown in a collection by themselves from time to time in some one of the smaller New York galleries, and the artist not having been a competitor for official honors or medals, has no prize record. He has visited Europe and studied the masterpieces of the ancient and modern schools, and has in the past six or seven years evolved a style of his own which is now probably definitive. The chief characteristics of his work are depth and richness of tone, synthetic method, and fulness and strength of color. His execution is broad and forceful, and his pictures are notable for unity of effect and harmony of ensemble. Mr. Ranger's sympathies in art lie with the masters who, like Jules Dupré and other great masters of tone, paint with a *parti pris*. He derives his facts from nature, and builds up his composition and obtains his effect by judicious elimination in some portions and concentration in others. Thus he sometimes, with so simple a subject as a rugged hillside, casts a deep shadow over his fore-

ground, adjusts some strong, balancing notes in the middle distance where he has made the play of sunlight as warm and as brilliant as his rich pigments permit, and over all paints a sky intense in color and graduated subtly with lower values to the upper and outer parts of the canvas. In such effects, and in others less arbitrarily conceived, he succeeds in brilliant style in investing his compositions with great attractive force and rare individuality. His pictures reveal a logical, virile temperament, and his methods are seen to be as sound and as solid as his conceptions are lofty and powerful. Some of the artist's best known works are "Becky Cole's Hill," "Morning at High Bridge," "An East River Idyl," "Connecticut Woods," "New Jersey Oaks," "A Clearing in the East Lyme Woods," and "A Veteran."

F. K. M. REHN, A.N.A.

FRANK KNOX MORTON REHN, the well-known painter of marines and landscapes, was born at Philadelphia in 1848, and is a pupil of the Pennsylvania Academy of Fine Arts. His first exhibition at the National Academy was in 1879. At the St. Louis Exposition in 1882 he was awarded a first prize. A gold medal was awarded him at the second Prize Fund Exhibition at the American Art Association, New York, in 1886. He is an Associate of the National Academy and a Member of the American Water Color Society. His marine coast views and landscapes are vigorously painted and realistic in effect. His studio is in New York.

WILLIAM T. RICHARDS

IT is fair to say that no painter in the United States enjoys a wider popularity than William T. Richards. His delicately colored and beautifully drawn pictures of the ocean with the surf breaking on the beach in long symmetrical lines have

made for the artist many admirers and brought him assured financial success. He was born in Philadelphia in 1833, and began his art studies at the age of twenty. In 1855 he went to Europe, and on his return opened a studio in his native city. He is a Member of the American Water Color Society and an Honorary Member of the National Academy. A medal at the Centennial Exhibition in 1876, the Temple Gold Medal at the Pennsylvania Academy in 1885, and a medal of the third class at the Paris Exposition of 1889 are among the official honors of his career. Many of Mr. Richards's pictures have for subjects the rocky shores about Newport, R. I., and the picturesque coasts and headlands of Cornwall, England. He is equally at ease in handling either the oil or water color medium. His studio is in Philadelphia.

THEODORE ROBINSON

THEODORE ROBINSON was well educated in the art schools, having been a pupil of M. Carolus-Duran and of M. Gérôme, in Paris, during the five years from 1874 to 1879, but he was never an academic painter. The unconventional and the novel in art appealed to him, and he sought inspiration in nature out of doors. He had a studio in New York from about 1880 to 1884, when he returned to France and spent several years at Giverny, where he came under the direct influence of Claude Monet, and the work he brought back to our exhibitions was, of course, dubbed "impressionistic." It bore the mark of his own personality, however, and was invariably distinguished by individual qualities. Having finally settled down in New York, he found in the later years of his life congenial themes for his brush along the Delaware and Hudson Canal, and interpreted American skies and atmospheric effects with as much veracity and subtlety as marked the Giverny landscapes. He painted figures in interiors and out of doors with charming simplicity and originality of color scheme. His work was regularly seen at the exhibitions of the

Society of American Artists, of which he was a Member. In 1890, at the exhibition of this society, he was awarded the Webb Prize for his "Winter Landscape," and in 1892 at the same society received the Shaw Fund Prize for a figure subject called "In the Sun." Theodore Robinson was born at Irasburg, Vt., in 1852, and died in New York in 1896.

ALBERT P. RYDER

A NOTABLE place in American art is occupied by Albert P. Ryder, a painter of highly imaginative subjects, whose color schemes with their rich, resonant notes are distinctly individual, and whose manner of painting is entirely personal. He was born at New Bedford, Mass., in 1847, and was at first engaged in commercial pursuits. His first efforts at painting led him to become a pupil of William E. Marshall, the eminent engraver who had been a pupil of Couture, and probably Mr. Ryder formed his first conceptions of color from the teachings of his master, who must have been imbued with the spirit of the mellow tonality of the great Frenchman. Afterward he fortified his drawing by studying in the schools of the National Academy, and enlarged his views by trips to Europe to study the old masters in 1877 and 1882. "The Temple of the Mind," "The Sisters," "Jonah and the Whale," "Christ Appearing unto Mary," and "Charity," titles of some of his characteristic works, give an idea of the scope of his subjects, while in landscape he gives evidence of the same idealistic bent that marks his figure compositions. Mr. Ryder is a Member of the Society of American Artists, and has his studio in New York.

PLATT P. RYDER, A.N.A.

PLATT POWELL RYDER, a well-known genre painter, was born in Brooklyn, N. Y., in 1821. In 1869–70 he was a pupil of M. Bonnat in Paris, and he also studied in

Belgium and Holland. He was elected an Associate of the National Academy in 1869. His studio was in New York, and he died here in 1896. His "Boys Playing Marbles" was exhibited at the Paris Exposition of 1889, and attracted favorable notice. Some of his other important works are "Life's Evening," "The Welcome Step," "The Bill of Fare," "Warming Up," and "Watching and Waiting."

SARAH C. SEARS

SARAH C. SEARS (Mrs. J. Montgomery Sears) was born in Cambridge, Mass., in 1858, and took her first lessons in drawing at the Cowles Art School, Boston. She continued her studies in the class-rooms of the Museum of Fine Arts, and afterward in her home studio received criticisms from various prominent American artists. Mrs. Sears's subjects, outside of her excellent work in portraiture, are generally ideal heads, and her favorite mediums are water color and pastel. Her pictures are notable for broad and effective handling and fine color harmony. In 1893 she was awarded the William T. Evans Prize at the American Water Color Society for a beautiful creation entitled "Romola," and the same year received a medal for her work exhibited at the World's Fair at Chicago.

WALTER SHIRLAW, N.A.

"SHEEP Shearing in the Bavarian Highlands" and "Toning the Bell" were the pictures which introduced Walter Shirlaw to the American public in the historic year 1877, when a band of young artists, returning from Paris and Munich, started what has been called the "American Renaissance," and he has been a prominent figure in the native school ever since. He was born at Paisley, Scotland, in 1837, came to the United

States with his parents at the age of fourteen, and began life as a bank-note engraver. His practice in drawing stood him in good stead when, in 1859, he went to the Rocky Mountains and made studies of the grandiose scenery of that region, and in 1861 he exhibited a picture at the National Academy. In 1870 he went to Munich, where he studied with Roah, Wagner, Ramberg, and Lindenschmidt, and painted several important figure compositions, which were highly praised by German critics. His work since his return to the United States has been of such variety and excellence as to keep him in the front rank of American artists and gain for him many honors. He was one of the founders of the Society of American Artists and its first president. He is a National Academician, elected in 1888; a Member of the American Water Color Society and of the Chicago Academy, where, in the early part of his career, before going to Europe, he was an instructor. His easel pictures are marked by opulent color and fine composition. He is one of the few American artists who have successfully depicted the nude. His water colors and etchings have brought him high reputation in these branches of art, and his achievements in mural painting are shown in the important commissions he has executed in public buildings, such as the new Congressional Library at Washington. His style is individual, his drawing authoritative, and his work in all fields displays his scholarly accomplishments and technical skill. Mr. Shirlaw's studio is in New York.

R. M. SHURTLEFF, N.A.

ROSWELL M. SHURTLEFF, the well-known landscape painter, whose specialty is the depiction of wood interiors, was born at Rindge, N. H., and first studied art in the Lowell Institute, Boston. Later on he came to New York and continued his work in the schools of the National Academy. His favorite painting ground is the Adirondacks, and his pic-

tures of forest effects show the intimate knowledge of nature he has acquired by patient study coupled with fine artistic feeling. Mr. Shurtleff was represented at the Chicago World's Fair by an important composition, "Woods in Autumn." He is a National Academician, elected in 1890, and a Member of the American Water Color Society. He is a regular exhibitor at the Academy, and has pictures in the permanent collections of the Metropolitan Museum, New York, and the Springfield, Mass., Art Museum.

WILLIAM T. SMEDLEY, A.N.A.

THOUGH most widely known by his illustrative work—and in this field he stands in the front rank of our designers—William Thomas Smedley has always found time to give his serious attention to painting in color, both in oil and water color, and is a prominent contributor each year to the exhibitions of the Academy, the Society of American Artists, and the American Water Color Society. He is a member of all three, having been elected an Associate of the National Academy in 1898. His work in the various branches of the pictorial arts is remarkable for truthful observation of nature, keen study of character, and excellent composition. Mr. Smedley was born in Chester County, Penn., in 1858, and received his first art instruction at the Academy of Fine Arts, Philadelphia. After his reputation as an illustrator was well established by his work for important New York periodicals he made a trip to Australia in their interests and afterwards went to Paris, studying there for two years in the art academies and public galleries. His first picture was exhibited at the National Academy in 1881. At the exhibition of the American Water Color Society in 1890 he was awarded the William T. Evans Prize for a delightful picture of American home life called "A Thanksgiving Dinner." His studio is in New York, and he also has a home and studio at Lawrence Park, Bronxville, N. Y.

GEORGE H. SMILLIE, N.A.

A SON of James Smillie, the celebrated line engraver, and brother of James D. Smillie, N.A., George H. Smillie was born in the city of New York in 1840. He is one of the most widely known of American landscape painters, and his pictures are characterized by poetic sentiment and technical skill of a high order. He is a pupil of James M. Hart, N.A. He has made sketching trips in the Rocky Mountains, the Yosemite Valley, and Florida, but the most popular of his subjects are those he finds in picturesque spots in the interior and along the shores of Long Island. Mr. Smillie was elected a Member of the American Water Color Society in 1868 and a National Academician in 1882. His studio is in New York.

EDMUND C. TARBELL

A BRILLIANT technician, a progressive observer, and a colorist of distinction, Edmund C. Tarbell is one of the most prominent figures in the group of younger men who cast lustre on the American school. He was born in West Groton, Mass., in 1862, and when quite young proceeded straight to Paris to begin his art studies, which he pursued there in the ateliers of the Académie Julian under the direction of MM. Boulanger and Lefebvre. When he returned to the United States he took a studio in Boston, and belongs to the comparatively small but able group of painters who reside in that city. He has a fine record as a prize-winner in the exhibitions in New York and other prominent cities, his list of honors including the Clarke Prize at the National Academy (1890), the first Hallgarten Prize at the same institution (1894), the gold medal of the Art Club of Philadelphia (1895), a medal at the World's Fair, Chicago (1893), medals at the Pennsylvania Academy of Fine Arts, and the Carnegie Institute, Pittsburg, and the Shaw Fund Prize at the Society of American Artists (1893). Mr. Tarbell was elected a Member of the Society of

American Artists in 1887, but in 1898 withdrew to join the seceding body known as "Ten American Painters." Some of his principal works are "Girl with Violin," "The Bath," "Young Woman and Horse," "The Gold Screen," and "Lady in Gray."

ABBOTT H. THAYER, A.N.A.

ABBOTT HANDERSON THAYER was born in Boston in 1849, and studied art in that city under Henry D. Morse; in Brooklyn, under J. B. Whittaker; and in New York, under Professor Wilmarth, at the Academy of Design. He went to Paris in 1875 and worked in the École des Beaux-Arts in the ateliers of Lehman and M. Gérôme. His early predilections were for landscape and cattle painting, and he has never abandoned landscape, but with the progress of time he became distinctively a painter of the figure. As such he is known to-day. His portraits and his subject and ideal pictures are, in conception, in manner, and in color schemes, among the most individual work in the American school of painting. With Mr. Thayer the study of character is an art factor of supreme importance. His compositions, such as "Madonna" and "Caritas," are dignified and lofty. His portraits are the acme of intelligent synthesis. His single figures, such as "Young Woman" in the exhibition of the Society of American Artists in the spring of 1899, and even the slightest of his works, are suffused with artistic feeling and bear the impress of a strong temperament, revealing itself in every line and every touch of the brush. He paints roses with unrivalled tenderness and beauty of color, and invests all of his creations with an unmistakable vitality. He is a Member of the Society of American Artists, whose exhibitions have been for fifteen years the scene of his most notable successes. In 1898 he was elected an Associate of the National Academy. At the Paris Exposition of 1889 he was awarded a medal of the third class for his beautiful "Winged Figure," and in 1898 took the Clarke Prize at the Academy with a deli-

cately realized picture of a young woman exhibited under the simple title "Portrait." His home and studio are at Scarboro, on the Hudson, New York.

WORDSWORTH THOMPSON, N.A.

MANY of the subjects of A. Wordsworth Thompson's pictures were taken from Italian scenes of life and manners, and from the scenery of that classic country. In the latter part of his career he inclined to the depiction of native landscape and incident, and in all of his work he appears as an accomplished master of his technical means. He was born in Baltimore in 1840. In 1861 he went to Paris, where he was a pupil of Gleyre, and afterwards of Émile Lambinet, the distinguished landscape painter. In 1864 he worked in the studio of Pasini, and in 1865 exhibited at the Salon his first picture, "Moorlands of Au Fargi." In 1868 he settled in New York, and soon achieved a distinctive rank in the art of America. He was one of the first members of the Society of American Artists, and was, in 1873, elected an Associate of the National Academy. His election as an Academician followed in 1875. He died in 1896.

D. W. TRYON, N.A.

THERE can be no question as to the high place occupied in the school of American landscape painting by Dwight W. Tryon. Whenever and wherever the subject is mentioned his name is sure to be spoken as one of the masters. Since Inness, Wyant, and Homer Martin have passed away, Mr. Tryon, though yet a man of middle age, seems by common consent to have succeeded to a place such as was allotted to these worthies, and his admirable talent bids fair to long sustain him in the front rank, where so many artists of individual temperament and brilliant achievement are crowding each other for the highest honors. He was born in Hartford, Conn., in 1849, and

has enjoyed the advantage of a thorough training in academic drawing in the Paris atelier of M. Jacquesson de la Chevreuse. He has also studied from nature out of doors with Daubigny and Harpignies. When he came to New York, after his sojourn in France, his work was almost immediately recognized as superlatively excellent, and his triumphs in the exhibitions have been numerous and emphatic. In 1889 he was awarded the Webb Prize at the Society of American Artists for "The First Leaves." In 1886 he received a gold medal at the Prize Fund Exhibition at the American Art Association, New York, for "Daybreak"; in 1887 a Hallgarten Prize at the National Academy, in 1895 a gold medal at Munich, and in 1898 the first prize at the Carnegie Institute, Pittsburg. This is but a partial list of his official recompenses. He is a National Academician, elected in 1891, and a Member of the Society of American Artists and of the American Water Color Society. His pictures combine poetic sentiment with sound technical methods, and are distinguished and veracious in color. His studio is in New York, but he spends the year, with the exception of the winter season, at his country home at South Dartmouth, Conn.

ALFRED M. TURNER

A CONTEMPORARY painter of genre subjects, especially in the water-color medium, Alfred M. Turner was in the eighties a conspicuous exhibitor at the National Academy and American Water Color Society. One of his representative pictures is "The Prayer," showing a mother and child engaged in their devotions amid the simple surroundings of a fisherman's home.

C. Y. TURNER, N.A.

CHARLES YARDLEY TURNER was born in Baltimore in 1850, and received a solid foundation in art instruction at the schools of the National Academy and the Art Students'

League, New York. In Paris he was a pupil of MM. Bonnat, Jean Paul Laurens, and Munkacsy. In 1882, when he returned from Europe and settled in New York, he exhibited for the first time at the Academy, attracting favorable notice and achieving a position at once with two figure compositions, entitled "Scene on the Grand Canal, Dordrecht," and "The Days That Are No More." Both displayed the soundness of his methods and artistic quality of his vision. He has studied the history of our colonial period and painted some important pictures with episodes of that time as their subjects, notable among them being "The Marriage Procession," now in the Metropolitan Museum, New York. As a portrait painter he is much appreciated for the sincerity and fidelity of his interpretations of character, and his numerous genre pictures attest the excellent quality of his color schemes and his skill as a draughtsman. Of late years he has given the greater part of his time to mural decoration. Important work in this field has been executed by him for the large entrance hall of the Hotel Manhattan, the dining-room of the Astoria Hotel, and the vestibule of the new Appellate Court building, New York. Mr. Turner is a National Academician, elected in 1886, and a Member of the American Water Color Society. Among the awards he has received at the exhibitions is the second Hallgarten Prize at the National Academy in 1884. An honorable mention was conferred on his work shown at the Paris Exposition of 1889. Mr. Turner's studio is in New York.

CHARLES F. ULRICH, A.N.A.

"THE GLASSBLOWERS," "The Orphan Asylum," "An Amateur Etcher," and some other figure works, depicted with great fidelity of detail, very skilful and comprehensive execution, and agreeable schemes of color, exhibited by Charles F. Ulrich at the National Academy, sufficed to make for a young and theretofore unknown artist a reputation second to none as a painter of original genre and subject motives. These were all shown from 1880 to 1884. In

the latter year he sent to the Academy his most important composition, and his place was from that time forward definitely fixed in the world of American art. This picture was "In the Land of Promise," representing the large waiting-room in the old Castle Garden, with immigrants sitting on the benches or idly whiling away the weary hours standing about the room in conversation and smoking. In the foreground is the seated figure of a young mother with her infant child. This fine work gathers all of the artist's best qualities, and exhibits in a convincing manner the excellence of his technical methods, and his rare ability as a student of types of character. He was born in New York in 1858; studied under Professor Venino, a local drawing master, and in the school of the National Academy, and went abroad in 1873. He worked in Europe, principally in Munich under Professors Löfftz and Lindenschmidt, for seven years, and exhibited his first pictures in Germany. His success was marked when he returned to this country and established himself in a New York studio. The Clarke Prize at the Academy was awarded to him in 1884 for "In the Land of Promise," and for the same picture he received medals at the Paris Exposition of 1889, and the World's Fair, Chicago, in 1893. In 1886 he was awarded a $2,500 prize at the American Art Association Prize Fund Exhibition for his "Glassblowers at Murano." It became the property of the Metropolitan Museum, New York. He was elected an Associate of the National Academy in 1883. Several years ago Mr. Ulrich returned to Europe and, after a sojourn in Venice, went to Germany, and now lives in Munich.

HENRY O. WALKER, A.N.A.

HENRY OLIVER WALKER was born in Boston, and began life in commercial pursuits in that city. His sympathy with art led him to take it up finally as a life profession, and he went to Paris in the early eighties to become a pupil of M. Bonnat. His work there in the school and after-

ward in his own studio showed him to be possessed of a remarkable feeling for beauty of line and composition, and he made rapid progress toward complete achievement. Returning to the United States, he at first took a studio in Boston, and held a very successful exhibition of his work. A few years later he came to New York, and has been for a decade well known to the art public as one of the best equipped, most sympathetic, and imaginative of our artists. He is a Member of the Society of American Artists and an Associate of the National Academy. At the exhibition of the latter institution in 1895 he was awarded the Clarke Prize for "A Morning Vision." In 1894 at the Society of American Artists he obtained the Shaw Fund Prize for "The Singers." These compositions, like "The Boy and the Muse," another celebrated picture from his easel, are remarkable for graceful, accurate drawing, refined color quality, and beauty of ensemble. Mr. Walker, apart from his reputation as a painter of easel pictures, is well known for his important achievements in mural painting. He executed a series of compositions and single figures illustrative of lyric poetry for the new Congressional Library at Washington, and has recently completed an important piece of work for the new Appellate Court building, New York, representing Wisdom attended by Learning, Experience, Faith, and kindred allegorical personages. Mr. Walker received a medal and diploma for his work exhibited at the World's Fair at Chicago in 1893. He has his studio in New York.

HORATIO WALKER, N.A.

LANDSCAPE and cattle are the favorite subjects of Horatio Walker, though in his rural scenes he sometimes introduces horses, and he frequently paints sheep. He is a master painter. His style seems to have been formed on intelligent study of the modern Dutch school, but without imitation of anybody's painting, and as he is almost entirely self-taught his own temperament has been the chief influence in developing

his art. His color schemes are in the highest degree harmonious, and he has a thorough knowledge of form. His work is distinctly personal, and possesses the body, consistency, inspiration, and technical excellence that entitles the artist to a high place in the art of our time. His "In the Meadow," "Spring Ploughing," and "Tree Fellers at Work," to cite but three out of the very considerable number of his most successful works, have that attractive force and compelling power that belongs to the best forms of art, and his work, even when less important than these pictures, is always sympathetically and vigorously artistic. He excels in the use of the water-color medium, and in this field has signed a host of delightful pictures. Mr. Walker was born in 1858. He is a National Academician, elected in 1891, and a Member of the Society of American Artists and the American Water Color Society. At the exhibition of the latter organization in 1888 he was awarded the William T. Evans Prize for "Evening." At one of the prize fund exhibitions at the American Art Association he obtained a gold medal. A medal and diploma were awarded to him at the World's Fair at Chicago in 1893. At the Paris Exposition of 1889 his work was recompensed by the jury with a medal of the third class. His pictures are in many important private collections. Mr. Walker's studio is in New York.

J. ALDEN WEIR, N.A.

JULIAN ALDEN WEIR is the son of Robert W. Weir, N.A., the distinguished American artist, who was for a long time official instructor in drawing at the West Point Military Academy, and was born there in 1852. Prof. John F. Weir, N.A., of the Yale Art School, is his older brother. He received his early instruction in drawing and painting from his father, and then went to Paris, where he was a pupil of M. Gérôme at the École des Beaux-Arts for several years. During his student days in France he was intimately associated with Bastien-Lepage and other young artists who afterwards became famous.

Mr. Weir returned to the United States with that strong body of Paris and Munich trained young men whose pictures exhibited at the Academy in 1878 made such a sensation, and was one of the founders of the Society of American Artists. He withdrew from that organization in 1898 to join the seceding group of painters who formed what is called the "Ten American Painters." He was elected a National Academician in 1886 and is a Member of the American Water Color Society. He was awarded a $2,000 prize at one of the prize fund exhibitions at the American Art Association, New York, and has received honorable mention at the Salon and medals of the second and third class at the Paris Exposition of 1889. He is very catholic in his choice of subjects, and paints portraits, figure pieces, landscape, and still life with equal ability. His figure work is distinguished by artistic arrangement and agreeable color schemes. His landscapes are notable for truthful observation of nature, broad handling, veracious and luminous color, and harmonious tonal strength. One of his celebrated works in this field is "Lengthening Shadows," which was exhibited at the Paris Exposition of 1889 and at the International Art Exhibition in Munich in 1895. Mr. Weir's studio is in New York, but he spends a good part of the year at his farm at Branchville, Conn., where he has a studio and does much of his landscape work.

C. D. WELDON, N.A.

BORN in Ohio, Charles D. Weldon studied art in New York at the Art Students' League, and in London and in Paris under Munkacsy. He exhibited his first pictures at the National Academy in 1883. With the exception of a visit to Japan, where he painted several years, he has since been a resident of New York and identified with the art life of the metropolis. He was elected a National Academician in 1897, and is a Member of the American Water Color Society. Mr. Weldon's usual subjects are found in the field of domestic

genre. He is also known as a painter of Japanese motives, and in all of his work gives evidence of his thorough training and artistic temperament. His water colors show skilful manipulation of the medium and are attractive in color and general aspect.

WORTHINGTON WHITTREDGE, N.A.

WORTHINGTON WHITTREDGE is one of the veterans of the American school, but his recent work preserves the vitality and vigor that characterized that of his earlier period. He was born in Ohio in 1820 and entered commercial life in Cincinnati, studying art in his hours of recreation. He finally took up the profession in earnest and became a local portrait painter of note. In 1850 he visited Europe, studying the masters in the galleries of London and Paris, and later entered the studio of Andreas Achenbach in Düsseldorf. He remained there three years, when he went to paint in Belgium and Holland and in Rome. In 1859 he returned to the United States and settled in New York. In 1861 he was elected a National Academician, becoming president of the institution in 1874 and holding office for three successive terms. In 1866 he made a sketching trip to the Far West. Mr. Whittredge is most widely known as a landscape painter, and his work is notable for excellence of composition, dignity of style, and frankness and simplicity of execution. He received an honorable mention from the art judges at the Paris Exposition of 1889.

CARLETON WIGGINS, A.N.A.

A CELEBRATED painter of landscape, cattle, and sheep, Carleton Wiggins owes more to his own development as an artist by intelligent study of nature, backed by a thoroughly artistic temperament, than to school instruction. He was born

at Turners, N. Y., in 1848, and studied drawing in the class-rooms of the National Academy, but when he began to paint he was his own master. He first exhibited at the Academy in 1870. He took a trip to Europe in 1880, and spent several years in the study of great works of art in the public galleries and in painting from nature in the country, and has gone back again once or twice for the same purpose. But his subjects are principally American motives, and his pictures carry the evidence of their truth to nature. His technical skill is great, his color is warm and vibrant, and his construction shows that he has a thorough knowledge of form. His pictures are highly appreciated and widely known, and his place in our art is definitely fixed. Mr. Wiggins is an Associate of the Academy, and a Member of the Society of American Artists, the Society of Landscape Painters, and the American Water Color Society. His studio is in New York.

IRVING R. WILES, N.A.

IRVING RAMSEY WILES was born in Utica, N. Y., in 1862, and is the son and a pupil of the well-known artist Lemuel M. Wiles. From his father's studio he went to the Art Students' League, and from there to Paris. He studied two years in Paris at the Académie Julian under M. Lefebvre and in the atelier of M. Carolus-Duran. About 1879 he began to show his pictures in the New York exhibitions, and at once made his mark. He is well known as a painter of portraits, figure pieces, genre, and out-of-door scenes. In water color he displays surpassing skill, his handling of transparent washes being almost phenomenally clever. His drawing is accurate and subtle at the same time, and his color schemes show agreeable harmonies of tint. Mr. Wiles was elected a National Academician in 1897. He is a Member of the Society of American Artists and the American Water Color Society. He took the third Hallgarten Prize at the Academy in 1886, and the Clarke Prize in 1889 for his beautiful composition "The Sonata." For the same picture

he received a medal at the World's Fair at Chicago in 1893. At the Paris Exposition of 1889 he received honorable mention. At the Water Color Society in 1897 he was awarded the William T. Evans Prize for his picture "The Green Cushion." Mr. Wiles has his studio in New York.

A. H. WYANT, N.A.

INNESS and Wyant! We constantly hear these two great names coupled whenever American landscape painting is discussed, and by common consent they are placed at the top. How different their work is; how different in conception, first of all, and how different it is in carrying out the conception, all those understand who know the pictures of both. Less of a synthesist than Inness, but yet painting very broadly and comprehensively while retaining detail, Wyant, in his landscapes, almost hesitates to make nature meet his purpose, and generally makes his means provide the way to hold on to her truth, and at the same time translate her mood into his own expression. A very strong colorist, he never indulges in unctuous richness, but paints soberly and with great reserve force the strongest and most brilliant of his effects. He loved the gray skies and sombre tints of November, the subtle mystery of twilight, and the fading glory of the sunset. But when the mood was on him he depicted with cheerful, buoyant color the pleasant atmosphere of midday, or the fresh, clear tints of the foliage with its bath of dew drying in the morning sun. One of his greatest pictures is "In the Adirondacks," a forest effect with a stream in the foreground, painted with the midday light illuminating the recesses of the forest and bringing out the hundred tints of green and gray of the leaves and trunks of the trees and the carpet of grass and moss. In every effect he painted he was veracious, and in every canvas he signed he put his deepest feeling.

Alexander H. Wyant was born in Ohio in 1836, and at the age of twenty was painting with considerable skill. He spent

some years in Düsseldorf in academic study, and all the rest of his art he taught himself with nature for his guide. He went to the Adirondacks early in his career, and many of his best works were painted from motives found in that region. He was elected a National Academician in 1869, and was a founder Member of the American Water Color Society. He died in 1892. His pictures are in numerous private collections and in several public galleries. "View in County Kerry" is in the permanent collection of the Metropolitan Museum, New York.

WILLIAM A. COFFIN.

FIRST EVENING'S SALE

WEDNESDAY, JANUARY 31, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

CATALOGUE

FIRST EVENING'S SALE

WEDNESDAY, JANUARY 31, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

1

ERNEST PARTON

On the Arran

A charming Scotch landscape, with a river in the foreground with slender trunks of birches and clumps of full-foliaged trees on its grassy banks. A hill with graceful contours fills the middle distance, and over all is a sky of pale blue, with white clouds piled up at the horizon. Fresh and delicate in color and charming in composition.

Signed at the right. Dated, 1880. Height, 17 inches; length, 27 inches.

2

CHARLES C. CURRAN

The Old Straw Stack

The great heap of straw fills the entire right half of the composition, relieved against the gray sky. Four little children are having a frolic in sliding down its sides to fall sprawling in the soft bed below, where the straw lies piled thick about the base of the stack. Agreeable in color and attractive in subject.

Signed at the left. Dated, 1890. Height, 18 inches; length, 22 inches.

3

THOMAS HOVENDEN

A Brittany Image Seller

The image seller, with his embroidered Breton jacket of dark blue, stands in the street at a window where are a woman and a child. He holds up one of his images for inspection as he offers it at a bargain. Sober color and sound drawing and painting characterize this excellent piece of genre.

Signed at the left. Dated, 1878. Height, 18 inches; length, 13 inches.

4

J. FRANCIS MURPHY

A Cloudy Autumn Day

A brook in the foreground winds through the meadows. In the middle distance, on the right and left, are clumps of trees. A sky of broken gray clouds. Very tender in color and full of the sentiment of the autumnal season.

Signed at the right. Dated, 1899. Height, 14 inches; length, 19 inches.

5

WILLIAM H. HOWE

In the Orchard

Four or five calves stand under an apple tree or lie comfortably in the shade nearby. A red-and-white one and a black-and-white one stand in the immediate foreground, and form the main feature of the composition. They are admirably painted, and the landscape setting, with its greens in sunlight and shadow and gray tree-trunks, is in harmony with the red, black, and white of the young cattle.

Signed at the left. Dated, 1898. Height, 16 inches; length, 20 inches.

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Pandora

F. S. CHURCH

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J. J. Church
copyright N.Y. 83.

6

J. G. BROWN

The Fruitseller

A bright-faced boy in his shirt-sleeves stands on the sidewalk of a city street crying his wares, which consist of rosy-cheeked apples. He holds up two in one hand, while with the other he grasps several others snugly against his body. The lad's honest face proclaims him to be above the average of the street gamin, and he seems to have in him the making of a successful man.

Signed at the left. Dated, 1879. Height, 30 inches; length, 20 inches.

7

GEORGE H. SMILLIE

A Long Island Farm

The farm fields lie on sloping ground at the left. Pastures fill the foreground, where some ducks are sitting in the grass near a pool. On the right a clump of trees and on the crest of the hill a windmill. The farmers are loading wheat on a wagon. A harvest pastoral characteristic in treatment and attractive in color.

Signed at the left. Height, 19 inches; length, 33 inches.

8

SANFORD R. GIFFORD

The Villa Malta

One of Sanford Gifford's famous works, engraved in *Harper's Weekly*, and widely celebrated. The reddish-yellow walls and tiled roofs of the Villa Malta appear with striking effect against a sky of cloudless, deep blue. In the foreground the top of a wall encloses the garden which surrounds the villa. A fine architectural study with attractive pictorial quality.

Signed at the left. Dated, 1879. Height, 13 inches; length, 27 inches.

9

ARTHUR PARTON

A Highland Home, Loch Lomond

A low-roofed, thatched cottage by the shore of the lake, with a bridge over the brook, in the foreground. On the farther shore the mountains are wreathed in mist, and the light from the sky falls in a silver streak on the water. Fresh and delightful in color.

Signed at the left. Height, 14½ inches; length, 21 inches.

10

R. A. BLAKELOCK

Early Evening

A lake occupies the foreground. In the middle distance are hills and clumps of trees. In the evening sky, with warmly tinted white clouds, the pale moon rises, and its light is reflected in the water. Fine atmospheric effect and an attractive color scheme.

Signed at the right. Height, 16 inches; length, 24 inches.

11

F. K. M. REHN

Springtime

Through rolling country diversified by clumps of trees flows a brook with steep banks. The sky is whitish gray, and the springtime effect is truthfully rendered. Excellent in color and frankly painted.

Signed at the right. Height, 16 inches; length, 28 inches.

12

F. S. CHURCH

Pandora

(Water Color)

This celebrated picture was the "star attraction" of the Water Color Society's exhibition of 1884. It was exhibited at the Chicago World's Fair in 1893, and was engraved for a frontispiece in *Harper's Magazine* in 1885. It is one of the most original and most charming of all Mr. Church's creations. Pandora, a slender girl with dark-brown hair and clothed in thin garments of rose-color, has opened the mysterious chest, and the genii and sprites are making their escape. In the picture she is seen on her hands and knees on the lid of the coffer, pressing it down by her weight, and the gnomes are making off while they may, disappearing in the air in hurried flight.

Signed at the left. Dated, 1883. Height, 27 inches; length, 15 inches.

13

FRANCIS D. MILLET

After the Festival

A young woman, blond in type, with a wreath of roses on her head and clad in Greek draperies of white and salmon-pink, is sitting pensively on a marble bench, her head leaning on her right hand, and holding a tambourine beside her with the left. A fluted column behind her suggests that she is in the porch of a temple, and in the background appear the trees of a grove and a bit of blue sky. Beautifully painted and very attractive in character and color.

Signed at the left. Dated, 1888. Height, 20 inches; length, 16 inches.

14

C. Y. TURNER

Althea

A young woman in summer gown of white with a pink sash ribbon reaches high above her head to pluck the flowers from a rose of Sharon tree which grows in a picturesque Easthampton door-yard. The sun-

light filters through the trees and falls in bright patches on the grass. Graceful in action and soundly painted. This is one of the rare examples of Mr. Turner's out-door genre pictures.

Signed at the left. Dated, 1884. Height, 30 inches; length, 20 inches.

15

WORDSWORTH THOMPSON

Halt of the Diligence

A scene in Italy. The coach has stopped for a moment on the high road, and a peasant woman, with a child beside her, is seen at the door soliciting a few coins from the English travellers. She has a guitar slung over her shoulder, and apparently asks for alms in return for her music. The picturesque Italian landscape is in full sunlight, and the sky of blue shows a few white clouds.

Signed at the left. Dated, 1882. Height, 18 inches; length, 24 inches.

16

J. B. BRISTOL

Old Bridge, Upper Connecticut

A charming New England scene, with an old covered bridge crossing the river in the middle distance. Beyond, a meadow with distant hills. A sky of blue with white ridges of cloud at the horizon. A charming and original example of a very popular painter.

Signed at the right. Height, 8 inches; length, 16 inches.

17

F. S. CHURCH

"Who Are You?"

On the ocean beach, where the tide encroaches on a tongue of land, stands a little girl with pail and shovel, greatly surprised by the apparition of a child mermaid who emerges suddenly from the waves. The meeting is a strange one, and the artist has depicted it in a pretty composition with a color scheme of light tints.

Signed at the right. Dated, 1885. Height, 11 inches; length, 16 inches.

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Arcadia

H. SIDDONS MOWBRAY

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18

A. H. WYANT

An Irish Landscape

A road leads into the picture through a valley to a lake in the middle distance. Beyond are high hills enveloped in vaporous clouds. The sky of broken white clouds hangs over the landscape and is full of misty tenderness of color. The general aspect of this picture is exceedingly fine, and its splendid quality makes it a very choice example.

Signed at the right. Dated, 1877. Height, 12½ inches; length, 20½ inches.

19

H. SIDDONS MOWBRAY

Arcadia

In a garden enclosed by a low stone wall and bench three young girls, partly draped in fine, figured stuffs, are grouped on the grass and play on musical instruments. One with a violin is standing up. On the bench at the right is another maiden with a lyre, and a companion on the other side of the wall leans over it to talk with her. Over all a sky of tender pink and pale blue. This is a well-known and important work, delightful in composition and very attractive in color.

Signed at the left. Height, 17 inches; length, 26 inches.

20

CHARLES H. MILLER

An Old Mill, Long Island

The mill stands at the right of the composition, with the race crossing the picture from the left. The old building is embowered in trees. The sky is filled with great masses of white clouds, and at the right upper corner there is a patch of blue, characteristically dark and rich in color.

Signed at the right. Dated, 1899. Height, 12 inches; length, 24 inches.

21

FREDERICK W. KOST

Evening—Westport Point, Rhode Island

An old pier juts out into the sea at the left, and a shallop is coming forward in the middle distance, its dark body forming a strong note near the centre of the composition. Beyond, the wide expanse of water is lit up by the moon, which rides high in the sky amid the dark clouds. Very simple in motive, this is a picture of great power and a very distinguished piece of color.

Signed at the right. Height, 28 inches; length, 22 inches.

22

F. S. CHURCH

Sea Sirens

Four beautiful sea nymphs are seen in this charming composition in a group amid the waves. Their long blond hair floats over their shoulders as they come forward, gracefully moving through the water. The two behind are blowing on conchs, and she who is farthest in the rear leans gracefully backward, buoyed up on the bosom of her native element.

Signed at the left. Dated, 1897. Height, 16 inches; length, 22 inches.

23

W. GEDNEY BUNCE

Morning in Venice

A very beautiful example with clear, fresh, and tender color. A fleet of fishing-boats with dusky red and orange sails are picturesquely placed on the left, where a point of land juts out into the water from the right, and a cluster of piles marks the landing-place. In the offing a steamer and a fleet of boats. The sky of breaking and dissolving gray and white clouds fills the rest of the canvas above the low horizon.

Signed at the right. Dated, 1885. Height, 14½ inches; length, 17 inches.

24

W. T. RICHARDS

Near Atlantic City

(Water Color)

A fine little picture showing the water spread out over the beach with wide, glassy surfaces as the waves come rolling in with monotonous regularity. The gray sky shows the sunlight breaking through. Carefully and accurately drawn and highly finished.

Signed at the left. Dated, 1876. Height, 9½ inches; length, 14 inches.

25

R. L. NEWMAN

Madonna and Child

Full-length figure of the Madonna, with robes of blue and red, holding the infant Jesus in her arms. Background of sombre landscape.

Signed at the left. Height, 13 inches; length, 9½ inches.

26

GEORGE H. BOUGHTON

Divided

Here is a pair of young *amoureux* called upon to choose "'twixt love and duty." In a woodland path, where they have been strolling, the guardian sister, in robes of black, and white coif, has appeared, and is leading off the pretty girl, admonishing her meanwhile, leaving the swain, in his gay costume of red, disconsolate. Dejectedly he holds still in his hand the nosegay intended for his sweetheart. The story is charmingly told, and, artistically, the picture is remarkable for its reserved, forceful color and interesting composition.

Signed at the right. Height, 15 inches; length, 20 inches.

33

THOMAS MORAN

A Dream of the Orient

A group of splendid boats and barges with a castellated city rising from the sea behind them. On the left other high palace walls, and on the right a donjon tower, ships, and gondolas in the distance. The water reflects on its mirror-like surface all the beautiful colors of the sails and buildings, and the whole composition is wrapped in a morning mist. This picture is highly imaginative in conception and very decorative in color. Exhibited at the Centennial Exhibition, Philadelphia, 1876.

Signed at the left. Dated, 1876. Height, 33 inches; length, 50 inches.

34

GEORGE H. BOGERT

Autumn Morning, Plymouth, Mass.

Rising ground on either side in the foreground, with a little stream leading into the middle of the picture. This portion of the composition is in shadow, and a tree with brown foliage comes against the sky with fine effect. The distance, showing a plain and a range of hills, is in sunlight, and the sky shows banks of white and gray clouds with an expanse of tender blue near the top. Harmonious in color and unified in effect.

Signed at the right. Height, 28 inches; length, 36 inches.

35

ARTHUR QUARTLEY

Morning—New York Harbor

In the lower bay off Coney Island Point, now known as "Sea Gate," are several vessels and barges in a group, moving slowly with the sluggish breeze. A high sky is clouded with gray and white, and the glassy water reflects the warm white and yellow of a large sail on the right. Effectively composed and striking in color, this is a representative work by a famous painter of marines.

Signed at the right. Dated, 1880. Height, 20 inches; length, 36 inches.

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Connecticut Woods

HENRY W. RANGER

No. 45 of Catalogue

Connecticut Woods

HENRY W. RANGER

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36

HORATIO WALKER

In the Meadow

A level plain traversed by a brook, with a row of willow trees receding into the distance, a poplar and a clump of thickly foliaged trees at the right, and a few low-roofed houses. In the foreground, lying down in the grass, are a white and a black cow. Over all a luminous gray sky. A fine composition, an admirable piece of landscape and cattle painting, a lovely harmony of color, and a work of the most distinguished general aspect. It is in every respect worthy of Mr. Walker's high reputation, and is certainly one of the most complete and beautiful of his works.

Signed at the left. Height, 18⅛ inches; length, 26 inches.

37

LOUIS PAUL DESSAR

Sheepfold at Night

The sheep, crowded together in the park, fill the foreground, their woolly backs showing white under the light of the moon. The shepherd stands among them, and beyond are two great haystacks, whose conical masses are in silhouette against the clouded night sky. Exceedingly poetic in feeling and in treatment, this picture presents, with true artistic excellence, a rural scene of great beauty.

Signed at the right. Dated, 1897. Height, 13 inches; length, 18 inches.

38

MARIA BROOKS

"Very Careful"

A little girl in long skirt, apron, and white sun-bonnet is carrying on a tray a cup of coffee or other liquid refreshment. She takes her steps carefully, and with bent head keeps watch on her precious burden.

Signed at the upper left. Height, 14 inches; length, 9 inches.

39

FREDERICK DIELMAN

La Châtelaine

Head of a beautiful young woman, whose head-dress of white is surmounted by a wide velvet hat of gray. The bodice shows rich metal embroidery. Charming in type and painted with great delicacy of touch and refinement of color.

Signed at the right. Height, 10 inches; length, 8 inches.

40

DAVID JOHNSON

Connecticut Landscape

The composition shows a great tree with wide-spreading branches in the immediate foreground. On the left is a pond with cattle standing in the shallows, and a stretch of landscape; on the right, meadows hemmed in by a row of forest trees. The sky is filled with broken masses of white clouds, among which there are glimpses of blue. Remarkable for elaborate finish and unity of general effect.

Signed at the right. Height, 12 inches; length, 15 inches.

41

FREDERICK A. BRIDGMAN

A Lady of Constantinople

A cabinet picture of an Oriental beauty, with a white veil dropping from her face and disclosing her lovely features. In her hand she holds some flowers, and her shoulders are covered by a wrap of terra-cotta color. A fine little example, very skilfully painted in the artist's best manner.

Signed at the right. Dated, 1881. Height, 14 inches; length, 10½ inches.

42

ALBERT P. RYDER

Autumn Landscape

Meadows and hills, with a tree on the right, near which stand two figures, a woman and a child. The sky shows large masses of clouds. The tone of this picture is mellow, and the atmospheric effect of hazy autumn is well rendered.

Signed at the left. Height, 18 inches; length, 24 inches.

43

CHARLES MELVILLE DEWEY

The Harvest in the Midlands

A man and a woman are at work in a wheat field in the foreground. Beyond lie gently sloping hills, and there are groups of trees in the ravine in the middle distance. The sky is full of clouds, lighted up in the upper portion by the sun. Tender in color and unified in general effect.

Signed at the left. Height, 20 inches; length, 30 inches.

44

WILLIAM A. COFFIN

Evening, Somerset Valley

A grassy valley, intersected in the middle distance by groups of trees, with a prospect of forest and hills beyond. The sky is covered by a thin veil of clouds, lighted up in rifts by the setting sun. Space and atmosphere characterize the picture, and the color, with rich greens in the foreground, blue and purple in the hills, and warm grays and opalescent tints in the sky, is truthful and effective.

Signed at the right. Height, 30 inches; length, 40 inches.

45

H. W. RANGER

Connecticut Woods

A deeply toned picture, with a wealth of color. The sunlight falls on a grand old tree with spreading branches, in the centre of the composition, and the surroundings are subordinated to give value to this motive. Fine in color, and a splendid example.

Signed at the left. Dated, 1897–99. Height, 28 inches; length, 36 inches.

46

BENJAMIN R. FITZ

The Reflection

A young girl, nude, stands beside a pool, and with a delicious movement of the arms extended, half balancing, half expressive of timidity, prepares to put her foot in the water. Tall reeds on the shore of the pool, a stretch of meadow, and a thick clump of trees, furnish the setting for this delightful creation. The figure is drawn with a thorough feeling for style, and is beautifully and simply modelled. It is lovely in color, and the entire composition is admirable in its unaffected, genuine poetic feeling. One of the finest idyllic pictures the American school can show.

Signed at the left. Dated, 1890. Height, 30 inches; length, 25 inches.

47

J. FRANCIS MURPHY

Sundown

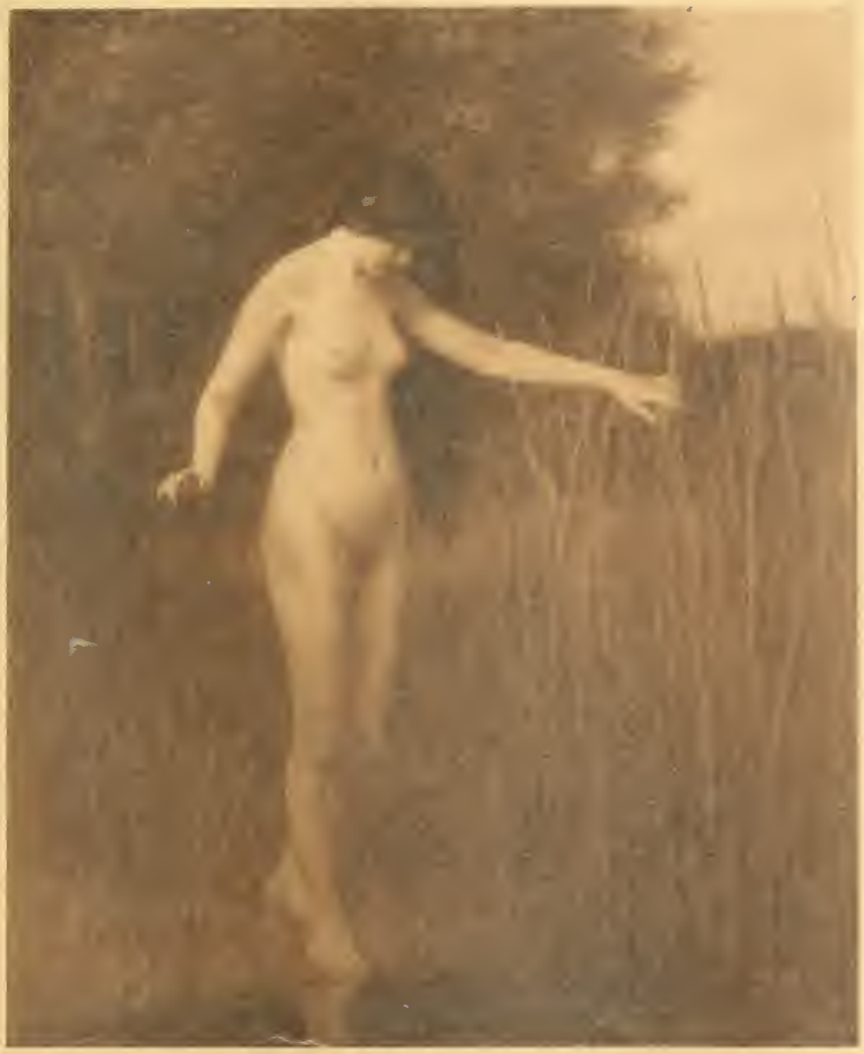
A road leads into the picture, winding over a plain. In the right foreground are several trees with autumnal foliage. Other trees on the left in the middle distance. A cloudy evening sky of gray clouds and, at the horizon, a band of golden light. Fine color and effective general aspect. Exhibited at Munich, 1895.

Signed at the left. Dated, 1886. Height, 16 inches; length, 22 inches.

No. 46 of Catalogue

The Reflection

BENJAMIN R. FITZ



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48

W. L. LATHROP

A November Evening

(Water Color)

An old barn, gray and weather-beaten, stands in the foreground. The effect chosen by the artist for the depiction of this simple motive is one of evening, with a sky of gray clouds, illuminated at the horizon by a rosy streak of light where the sun is setting. One of Mr. Lathrop's characteristic pictures, possessing fine quality of color, and remarkable for its poetic sentiment and forceful treatment.

Signed at the right. Dated, 1896. Height, 16½ inches; length, 21½ inches.

49

F. S. CHURCH

White Swans and Pink Lilies

(Water Color)

A charming decorative picture, wherein, at one end of the long panel, a maiden, in pale-pink draperies, stooping over on the shore of a pond, the surface of which is thickly dotted with lily pads and blossoms, reaches out her hand to feed the foremost of a long procession of swans.

Signed at the left. Dated, 1886. Height, 12 inches; length, 36 inches.

50

A. H. WYANT

Solitude

A view over the dunes, with an old road leading from the foreground into the picture through a gap in the line of trees which is seen at the left. A solitary house appears on the horizon in the right centre. The landscape is dark and dreary under a leaden sky of gray, broken up in the lower part by white cloud-masses, with a little patch of blue. Unified in effect and dramatic in general aspect.

Signed at the right. Height, 16 inches; length, 24 inches.

51

GEORGE INNESS

Moonlight

The level foreground of meadow leads to a dark group of trees and buildings, with a few lights in the windows on the right. The upper part of the sky is overcast with dark clouds. Half way up from the horizon, in a clear space, the full moon seems to slowly rise towards the clouds above. The scene is wrapped in the beautiful mystery of the night, and the color scheme is rich and resonant. A work of fine poetic feeling.

Signed at the left. Dated, 1890. Height, 16 inches; length, 24 inches.

52

ROBERT C. MINOR

The Hunter's Moon

A deep valley, with hills filling the composition at either side. Tree-forms are indistinctly seen in the half-light of the moon, which, partly veiled by clouds, peeps over the high hill at the left. A poetic and effective rendering of the night.

Signed at the right. Height, 18 inches; length, 24 inches.

53

R. M. SHURTLEFF

Woods in Autumn

A forest effect, with the trunks of trees, large boulders, and a pool in the brook in the foreground. Farther into the picture are the green foliage lighted up by the sun and a bit of sky appearing through the leafy recesses of the woods. Charming in color and eminently truthful in effect. This picture represented Mr. Shurtleff at the Chicago World's Fair in 1893, and was his sole exhibit.

Signed at the left. Height, 20 inches; length, 25 inches.

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Girl with Violin

EDMUND C. TARBELL

51

GEORGE INNESS

Moonlight

The level foreg[illegible]ds to a dark group of trees and buildings, with a f[illegible] the windows on the right. The upper part of the sky [illegible] dark clouds. Half way up from the horizon, in a clear [illegible] the full moon seems to slowly rise towards the clouds above. The scene is wrapped in the beautiful mystery of the night, and the color scheme is rich and resonant. A work of fine poetic feeling

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Signed at the left. Height, 20 inches; length, 25 inches.

54

EDMUND C. TARBELL

Girl with Violin

A young woman in evening dress of black, seated in profile, playing the violin. The action of the figure is exceedingly graceful, and the face is one of fresh and girlish beauty. The bare neck and arms are painted with simple modelling and great beauty of color, and the work as a whole is full of distinction and charm.

Signed at the left. Height, 24 inches; length, 19 inches.

55

WALTER SHIRLAW

Water Lilies

An idyllic subject with a group of three nude female figures on the grassy banks of a river, the surface of which is partly covered with lily pads and blossoms. On the opposite shore is an expanse of green turf, and beyond, the silver streak of the river reappears winding through the meadows and disappearing amid the trees which frame in the middle distance and appear in silhouette against a warmly tinted evening sky. The group of nymphs forming the central point of interest is charming in arrangement, and the figures are finely drawn and ably painted. The picture is poetic in feeling and distinguished in aspect.

Signed at the right. Height, 20 inches; length, 30 inches.

56

A. H. WYANT

A Gray Day

Meadows with clumps of trees at the left form the foreground in this fine landscape—a characteristic and beautiful example. The sky is composed of broken masses of gray and white clouds. The picture is admirable in its subdued scheme of color, atmospheric quality, and poetic sentiment.

Signed at the left. Height, 16 inches; length, 22½ inches.

57

WILLIAM T. SMEDLEY

A Thanksgiving Dinner

(Water Color)

The dining-room is in an apartment high above the street level, and through the wide window is a view of the city with its roofs and spires. At the table in the middle of the room a young couple are seated, and the mother has taken the baby from the maid who stands nearby, and holds his little hands together in readiness for the grace before meat. The figures, as well as the still life and picturesque accessories to the scene, are well drawn and frankly painted. The effect of light and air is admirably given. Awarded the William T. Evans Prize at the American Water Color Society in 1890.

Signed at the right. Dated, 1889. Height, 16 inches; length, 24 inches.

58

HENRY O. WALKER

The Boy and the Muse

The scene is laid in a classic wood where white lilies bloom at the edge of the path which leads down to a calm pool in the dell. At the right of the composition the Muse in draperies of pale gray color is seated in profile to the spectator, and before her, nude but for a yellow loin cloth, stands the boy holding an urn. His head is turned and his eyes look questioningly into the face of the Muse. A beautiful example of Mr. Walker's ideal subject painting, bearing his best characteristics of style, drawing, and color.

Signed at the left. Dated, 1894. Height, 22 inches; length, 27 inches.

59

HENRY W. RANGER

New Jersey Oaks

A group of great oaks in autumn foliage with one felled trunk and woodcutters standing near occupies the centre of the composition. The immediate foreground is in shadow, and the sky shows warm white

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Water Lilies

WALTER SHIRLAW

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59

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New Jersey Oaks

A group of great oaks in autumn foliage with one felled trunk and two others standing near occupies the centre of the composition. The foreground is in shadow, and the sky shows warm white

clouds with patches of deep blue in the upper portion. A very strong representative example, with characteristic color and handling.

Signed at the left. Dated, 1896. Height, 28 inches; length, 36 inches.

60

GEORGE INNESS

Conway Valley

Meadows in the foreground; an orchard, with a white church, in the middle distance. Farther away the great forms of the bases of the mountains appear, and, higher up, their peaks partly covered with snow. Over all a sky of blue with a few gray clouds. Very rich in general aspect, and remarkable for its quality of style.

Signed at the right. Dated, 1875. Height, 20 inches; length, 30 inches.

61

HORATIO WALKER

Low Tide

(Water Color)

A white cow with spots of black stands in the marshes near a flat-bottomed boat that has been pulled up on a point of land covered with sedgy herbage. The waters reflect the whitish gray of the sky and the color notes in the picture are admirably disposed. Extremely attractive in general effect.

Signed at the left. Height, 13½ inches; length, 19 inches.

62

ALBERT P. RYDER

The Little Maid of Acadie

A draped female figure with a background of landscape colorful and golden. She advances toward the spectator and forms with the setting of warm landscape effect a beautiful little vision depicted with all of Mr. Ryder's poetic charm.

Height, 10 inches; length, 5½ inches.

63

WILLIAM M. CHASE

East River

The wide expanse of the river fills the foreground where a man is seen pulling a rowboat, and in the middle distance are the docks and shipping of the Brooklyn water front. Crisply painted and fresh and attractive in color, this is one of Mr. Chase's delightful transcripts of picturesque effects in New York that have justly become so celebrated.

Signed at the right. Height, 10½ inches; length, 16 inches.

64

D. W. TRYON

A May Morning

Meadows fill the foreground with a few clumps of willow trees in early spring foliage. In the distance are low hills and over all a sky of pale gray. The greens are delicate in color and the whole picture is suffused with the tender atmosphere of a May morning. A charming example of Mr. Tryon's landscape work in light tints.

Signed at the left. Dated, 1890. Height, 11 inches; length, 22½ inches.

65

HERBERT DENMAN

Psyche

A youthful nude female figure with a pastoral landscape background. She is depicted in a graceful attitude on a woodland bank near a pool and her head is buried in her arms. Her slender wings form delicate notes of pale mauve color and the landscape effect is one of nightfall. Charmingly drawn and painted with simple, effective handling.

Signed at the right. Height, 22 inches; length, 18½ inches.

The Boy and the Muse

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Signed at the right. Height, 22 inches; length, 18½ inches.

66

GEORGE INNESS

Meadowland in June

Green pastures fill the foreground. In the middle distance are hills and groups of trees. The sky shows white clouds with patches of blue. A poetic interpretation of a summer day, and very forceful in color.

Signed at the right. Dated, 1880. Height, 18 inches; length, 26 inches.

67

BRUCE CRANE

Evening after Rain

A road leads from the foreground into the middle of the picture, with thickets seen beyond the fences on the right. The gray sky shows warm yellow light at the horizon, and the greens of the meadows are lush and dark after the fall of rain. Very effective in its simple composition and harmonious color.

Signed at the right. Dated, 1888. Height, 20 inches; length, 30 inches.

68

CHARLES MELVILLE DEWEY

An Autumn Pastoral

A shepherd with his flock on a wide plain under a sky of light gray are the simple features which make up the composition in this charming landscape. It is painted in a light key, and is tender and truthful in color.

Signed at the right. Height, 16 inches; length, 24 inches.

75

A. H. WYANT

An October Evening

Groups of trees on either side in the foreground, a pond in the middle distance, and rising ground beyond, with a fine sky of gray clouds lighted up with warm, luminous tints at the horizon, are the principal features of this composition. Rich and harmonious in color and charming in general effect.

Signed at the right. Height, 13 inches; length, 20 inches.

76

CHARLES C. CURRAN

A Dream

The composition shows innumerable great transparent globes floating in space, resembling soap bubbles in their iridescence, with pink, green, and violet hues, and each one bears a figure. A large globe in the foreground carries a young girl, from whose hands floats a long piece of gauzy drapery. A pure creation of fancy, this picture possesses fine decorative quality, and is marked by Mr. Curran's skilful touch in drawing and in handling of color.

Signed at the right. Dated, 1892. Height, 18 inches; length, 22 inches.

77

F. S. CHURCH

The Dance

(Water Color)

A friendly white bear, clumsily stepping to the music of a violin played by a young girl in pink, who is seated on a bank in the woods, is acting as dancing master to a cupid who trips through the measure with gladsome grace. Two white doves sit in the grass in the foreground and watch the merry scene.

Signed at the right. Dated, 1899. Height, 16 inches; length, 24 inches.

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The Portrait

WILL H. LOW

75

A. H. WYANT

An October Evening

Groups of trees on either side in the foreground, a pond in the middle distance, and rising ground beyond, with a fine sky of gray clouds lighted up with warm sunshine close at the horizon, are the principal features of this composition. Rich and harmonious in color and charming in general effect.

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Signed at the right. Dated 1899. Height, 16 inches; length, 24 inches.

78

FRANCIS C. JONES

The Little Visitor

The little visitor is a pretty child in a white frock, who is seen sitting at the lunch-table in a big armchair. The hostess, who may be an aunt, perhaps, is a young woman seated near the child and tempting her with good things. Back of the figures a sideboard with a silver urn and blue china. Against the wall on the right a divan with cushions. The story is well told, and the picture is delicate in color and very cleverly painted.

Signed at the left. Height, 20 inches; length, 27 inches.

79

WALTER SHIRLAW

Roses

Pink and white roses in a glass vase of dark green. Rich and *éclatant* in color.

Signed at the upper left. Height, 24 inches; length, 19 inches.

80

ELLIOTT DAINGERFIELD

Christ in the Wilderness

The pensive figure of the Saviour, clad in a robe of drab color, is placed on the left in the composition, and is seen walking slowly, with bended head and clasped hands, followed by a lion and lioness, emerging from their cave among the great rocks on the right. Two or three trees are in silhouette against the sky, their foliage forming effective masses in the scheme of sombre color in which the work is executed. A work of singular force and remarkable tonal quality.

Signed at the right. Height, 28 inches; length, 24 inches.

81

CARLETON WIGGINS

Evening, After a Rain

A quiet evening effect, with the last rays of the sun gilding a distant hilltop. In the valley, groups of trees and meadows. A flock of sheep grazing in the pastures of the foreground. The eastern sky shows the moon partially veiled as it rises through the clouds toward the open spaces in the upper portion. Poetic in sentiment, and subdued but powerful in color.

Signed at the left. Height, 30 inches; length, 40 inches.

82

LEONARD OCHTMAN

Evening on the Mianus

A pastoral subject, interpreted with naturalistic force and great truth of observation. On a bank in the foreground, at the right, is a seated figure, and three or four tall trees are silhouetted against the moonlit sky. In the distance a river takes its course through a valley. Quiet in color scheme and poetic in general aspect, this is a notable example of the work of a celebrated landscape painter. Medal, World's Fair, Chicago, 1893.

Signed at the left. Dated, 1893. Height, 36 inches; length, 52 inches.

83

GEORGE H. BOGERT

Sea and Rain

The breakers fill the foreground, flooding the beach with white foam, and, beyond, the broad expanse of the ocean stretches away to the horizon, where a few rays of light struggle through the dark clouds, and a distant sail is seen in dreary loneliness. The sky is filled with storm clouds, with a mass of lighter gray in the central portion, where the light, breaking through, forms a faint rainbow to the right. An admirable piece of tone, and a composition of great dramatic force, this is one of Mr. Bogert's most justly celebrated pictures.

Signed at the left. Dated, 1893. Height, 30 inches; length, 45 inches.

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Ariadne

WYATT EATON

81

CARLETON WIGGINS

Evening, After a Rain

A quiet evening effect, with the last rays of the sun gilding a distant hilltop. In the valley, groups of trees and meadows. A flock of sheep grazing in the pastures of the foreground. The eastern sky shows the moon partially veiled as it rises through the clouds toward the open spaces in the upper portion. Poetic in sentiment, and subdued but powerful in color.

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Signed at the left Dated, 1893. Height, 30 inches; length, 45 inches.

84

GILBERT GAUL

Charging the Battery

A stirring composition, with moonlight effect and snow on the ground. A company of blue-coated soldiers is hurrying up the hill on the right to where, near the centre of the picture, the lurid atmosphere shows the thick of the fight, and the dead and wounded are strewn on the other side of the slope. The moonlight glints on the bayonets and accoutrements in the advancing mass of troops. Full of action, dramatic in effect, and very strong in color. Awarded a medal at the Paris Exposition of 1889.

Signed at the upper right. Height, 36 inches; length, 44 inches.

85

ROBERT C. MINOR

The Close of Day

A pastoral of simple beauty of line, mass, and color. A placid stream flows through the meadows, and groups of full-foliaged trees border it on either side and form effective silhouettes, while an evening sky clouded, but very luminous, is reflected on the water. This picture is unified and harmonious, and notable for its golden mellow tone and atmospheric quality. Awarded a medal at the Paris Exposition of 1889.

Signed at the right. Height, 30 inches; length, 50 inches.

86

HENRY W. RANGER

Morning at High Bridge

The view-point is from high ground north of the bridge. The river ies in the valley below, spanned by the bridge in the middle distance. At the extreme right rises the tower, and in the distance are seen the

walls, roofs, and spires of the great city. The effect shows part of the bridge illumined by the morning sunshine, which also covers the city beyond, and a broad shadow is cast over the foreground. The sky is flushed with amber-tinted clouds. The color quality of this picture is notably fine, and the composition is remarkably complete and beautiful.

Signed at the left. Dated, 1897. Height, 28 inches; length, 36 inches.

87

GEORGE INNESS

Sunset on the Passaic

The spectator looks down upon the river in the foreground, where several sailboats are seen at anchor, and on the left the road leading down to the water is shaded by trees. On the opposite bank a hill rises up crowned with groups of trees. Over all, a sunset sky filled with golden light, which pervades every part of the picture and wraps the landscape in its effulgent glory. This splendid work was called by the French painter, M. Benjamin-Constant, "an apotheosis of the sun." It is a magnificent piece of beautiful, glowing color.

Signed on the right. Dated, 1891. Height, 30 inches; length, 45 inches.

88

F. S. CHURCH

Una and the Lion

The tall, lithe figure of Una is clothed in white. She advances through the wood accompanied by the splendid lion, who walks by her side obedient to the touch of her hand on his shaggy neck, and turns his head toward her with submissive, but in no wise humble, expression. Una lightly holds in the fingers of her right hand a white rose in the guise of a sceptre. Her face is frank and noble in expression, and the lion looks, indeed, the King of Beasts.

Signed at the right. Dated, 1895. Height, 48 inches; length, 27 inches.

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The Close of Day

ROBERT C. MINOR

spires of the great city. The effect shows part of the by the morning sunshine, which also covers the city and a broad shadow is cast over the foreground. The sky is amber-tinted. The color quality of this picture is and the composition is remarkably complete and beautiful.

Signed at the left. Dated. Height, inches; length, 36 inches.

87

GEORGE INNESS

Sunset on the Passaic

The spectator looks down upon the river in the foreground, where several sailboats are at anchor, and on the left the road leading down to the water is shaded by trees. On the opposite bank a hill rises up crowned with groups of trees. Over all, a sunset sky filled with golden light which permeates every part of the picture and wraps the landscape in its effulgent glow. This splendid work was called by the French painter, M. Daubigny, "an apotheosis of the sun." It is a magnificent piece of luminous, glowing color.

Signed on the right. Dated. Height, 30 inches; length, 45 inches.

88

F. S. CHURCH

Una and the Lion

The tall, lithe figure of Una is clothed in white. She advances through the wood accompanied by the splendid lion, who walks by her side obedient to the touch of her hand on his shaggy neck, and turns his head toward her with submissive but in no wise humble, expression. Una lightly holds in the fingers of her right hand a white rose in the guise of a sceptre. Her face is fresh and noble in expression, and the lion looks, indeed, the King of Beasts.

Signed at the right. Dated, 18 . Height, 48 inches; length, 27 inches.

89

HOMER D. MARTIN

Westchester Hills

A magnificent landscape, showing a winding road in the foreground, lined with stone fences, leading to the hills which rise up in the middle distance. Splendidly anatomical in modelling, and very beautiful in color. One of the finest of all the Homer Martins.

Signed at the right. Height, 32 inches; length, 60 inches.

90

ABBOTT H. THAYER

Young Woman

A three-quarters length figure of a young woman with white drapery, painted in life size. The pose is natural and expressive of dignity. The face is beautiful in character, and the entire work breathes a lofty sentiment. Very distinguished in color, and admirable in general aspect, this picture ranks with the finest works of the painter of "Madonna," "Caritas," and other beautiful ideal creations.

Signed at the right. Height, 40 inches; length, 32 inches.

SECOND EVENING'S SALE

THURSDAY, FEBRUARY 1, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

No. 86 of Catalogue

Morning at High Bridge

HENRY W. RANGER

No. 86 of Catalogue

Morning at High Bridge

HENRY W. RANGER

SECOND EVENING'S SALE

THURSDAY, FEBRUARY 1, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

91

J. H. DOLPH

The Right of Possession

A cat sits in a cushioned armchair disputing the right of a seat with a Yorkshire terrier, who looks up appealingly from his place on the floor. In the background a chest of drawers. A good, characteristic example.

Signed at the left. Height, 12 inches; length, 14 inches.

92

H. BOLTON JONES

The Road to the River

An old road overgrown with herbage leads over the stony pastures to the river, which lies in the middle distance, reflecting the hills on its farther bank. On the left a line of trees and bushes. A sky of pale gray with much depth of atmosphere. Frankly painted and agreeable in color effects.

Signed at the right. Height, 16 inches; length, 24 inches.

93

WILLIAM H. HOWE

Morning, Korten Hof Meadows

(Water Color)

A group of cattle in the foreground. In the distance, beyond a canal, a windmill. Sky of gray, and fine atmospheric effect pervading the picture. A characteristic Dutch motive, very ably rendered.

Signed at the right. Height, 14½ inches; length, 20½ inches.

94

ARTHUR PARTON

In the Month of May

An apple orchard in blossom. A pool in the left foreground reflects the spring sky of blue and white. The tree trunks and branches are crooked and bent, and the delicate pink and white of the blossoms contrast effectively with their gray bark and the sparse, green foliage. Awarded an Honorable Mention at the Paris Exposition of 1889.

Signed at the left. Height, 26 inches; length, 36 inches.

95

CHARLES C. CURRAN

Music of the Waves in Fingal's Cave

The night effect on the sea is framed in by the cliffs and overhanging rocks of the entrance to the cave. Three nude female figures are indistinctly seen amid the shadows, and the moon lights up the wide expanse of the ocean in the distance.

Signed at the left. Dated, 1897. Height, 32 inches; length, 18 inches.

96

CHARLES A. PLATT

A Spring Flood

(Water Color)

The river in the middle distance has overflowed the meadows, and clumps of willow trees are seen in the water. There are some boats in the river near the opposite shore, where there is seen a village on a hill. The color scheme consists of pale, tender grays and greens, and the effect of the picture as a whole is extremely beautiful. One of Mr. Platt's most notable successes in water-color painting.

Signed at the left. Height, 16 inches; length, 23½ inches.

97

HORATIO WALKER

Cattle and Landscape

Two cows are lying down together in the meadow. One is black with white spots, the other dull red. A fine group of trees appears in the middle distance. The sky shows masses of gray clouds illuminated near the centre by bright white light on the edges. Forcefully composed, and very lovely in general effect.

Signed at the left. Height, 18 inches; length, 15 inches.

98

ROBERT C. MINOR

Twilight

A beautiful composition on classical lines, with trees on the left reaching up above the top of the canvas, the silhouette of roofs and towers beyond, and a lake at the left. The landscape is wrapped in darkness, for the daylight is all but gone, and the last light of the sun appears at the horizon, tinting the sky with pale yellow and rose. Above, it is darker and blue, and the crescent moon peeps through the boughs of the trees.

Signed at the right. Height, 12 inches; length, 16 inches.

99

ABBOTT H. THAYER

Roses

A simple bunch of pink roses in a vase. The flowers are beautifully drawn and painted with great delicacy and truth of color. The background of gray and the green leaves lend their aid in making of this picture a delightful work of art.

Signed at the right. Height, 12 inches; length, 20 inches.

100

WYATT EATON

La Cigale

A partly nude female figure (the lower part draped in a pale-blue covering) is seated leaning against the trunk of a great tree. The lute is held across the knees with delightful grace of action. The exquisite delicacy of color in the torso, head, and arms; the fine modelling, the robust strength of the general tone, and the masterly simplicity of the composition make this creation a work of superlative excellence.

Signed at the left. Dated, 1888. Height, 15 inches; length, 12 inches.

101

WALTER SHIRLAW

Among the Old Poets

A young woman, with a rich, embroidered cloak covering her shoulders, bends over a large volume in ancient binding which she holds on her knees while she reads from the old poets. Charming in type and depicted with fine color harmony. Engraved for "Harper's Portfolio."

Signed at the upper right. Height, 16½ inches; length, 21 inches.

102

GEORGE INNESS

Summer in the Catskills

A wooded valley with grassy slopes in the foreground, where cows are grazing; beyond rises a mountain peak. In the distance a line of blue mountains. The partly clouded sky includes tints of warm white, gray, and blue. An Inness of his earlier period, thoroughly characteristic, and fine in general aspect.

Signed at the left. Dated, 1867. Height, 20 inches; length, 30 inches.

103

LOUIS PAUL DESSAR

Evening in Picardy

A sheep park in the foreground with the shepherd folding his flock. On the left, two haystacks, and on the right, in the distance, a stretch of landscape with a hill and clump of trees. The sky, partly clouded, obscures the moon, whose light fills the picture together with the lingering light of day. The general effect shows a diffused atmospheric feeling, and the color aspect of the picture is exceedingly luminous.

Signed at the right. Height, 24 inches; length, 29 inches.

104

HOMER D. MARTIN

A Mountain Brook

The mountain brook comes rippling over its stony bed from the recesses of the forest, the bare branches of a dead tree overhanging it on the left. A bit of gray sky shows among the trees in the distance. A fine color scheme of sober browns, greens, and grays.

Signed at the right. Dated, 1894. Height, 13 inches; length, 20 inches.

105

WILLIAM A. COFFIN

A Rainy Day

A meadow with clumps of trees occupies the foreground, beyond which rises a gently sloping hillside with a road. Over all, a gray sky soaked with rain. The landscape is seen to be enveloped in moisture, and the color scheme includes delicate tints of green and brownish yellow. Though different in composition, this picture resembles in effect Mr. Coffin's picture "The Rain," awarded the Webb Prize at the Society of American Artists in 1891, and now in the permanent collection of the Metropolitan Museum of Art, New York.

Signed at the right. Height, 14 inches; length, 20 inches.

106

ARTHUR HOEBER

The Road to the Sea

A white, sandy road leads from the foreground into the middle of the picture, winding over the dunes, and losing itself in the forest which crowns the hills in the distance. The sky is filled with gray clouds, which are drawn with careful attention to form, and the color is sympathetic and veracious. Shown at the Retrospective Exhibition of the Society of American Artists.

Signed at the left. Height, 13½ inches; length, 21½ inches.

107

A. H. WYANT

Autumn in the North Woods

An opening in the forest, the composition showing tall trees on either side and a vista of woods and mountains between them. The sky is filled with white clouds except at the top of the canvas, where patches of blue appear. A pool of water in the foreground. A strong and effective example.

Signed at the left. Height, 18½ inches; length, 24½ inches.

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Una and the Lion

F. S. CHURCH

105

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Signed at the left. Height, 18½ inches; length, 24½ inches.

108

MARIA A'BECKET

Moonrise on the Swannanock

A scene near Biltmore, N. C. In the foreground a great tree spreads its branches from the bank on the left, and obscures the face of the moon, whose light falls on the water of the river. Strong in color and attractive in general aspect.

Signed at the right. Height, 22 inches; length, 30 inches.

109

FREDERICK A. BRIDGMAN

My Pets

A pretty little girl of seven or eight years, sitting in a big chair, hugs her cat in her arms, and seems very happy in her possession. Crowded in beside the arm of the chair is her rag dolly. The picture is painted with great skill, and is in every way pleasing.

Signed at the left. Dated, 1881. Height, 23 inches; length, 18 inches.

110

R. A. BLAKELOCK

Evening on the Sound

The water, lighted up by the moon, is seen in the middle distance behind some trees, which stand up in the foreground, and at the right there is a headland with a lighthouse. The sky, partly overclouded, shows a large opening into the blue in the middle of the composition, where the moon is hidden from the spectator by the foliage of the trees. Fine atmospheric effect and classic-looking composition.

Signed. Height, 22 inches; length, 30 inches.

111

BEN FOSTER

"Amid the Cool and Silence"

A *sous-bois* with a carpet of red pine needles. On the right are the trunks of two great trees, light gray in color and with shaggy bark, while in the recesses of the grove are deep masses of green foliage, with the light of the sky appearing amid their dark branches. A fine interpretation of an attractive spot. Full of nature and excellent in color.

Signed at the left. Height, 36 inches; length, 30 inches.

112

GEORGE H. BOGERT

Afternoon—Haarlem, Holland

A view of the canal, with the bank in the immediate foreground on the left, and the surface of the water reflecting the walls and roofs of the quaint old buildings on either side. A gleam of sunlight illumines the towers and windmills in the middle distance. The sky, blue, with large masses of white and gray clouds, is finely composed and forceful in color. A fine example, characterized by vigorous handling and rich color quality.

Signed at the left. Height, 28 inches; length, 36 inches.

113

S. J. GUY

"Look, Mamma!"

A young mother, of brunette type, holding her little golden-haired girl on the coping of a stone wall in a garden, with a glimpse of the sea on the left. The figures are painted in life size. The principal color notes are formed by the dark-blue skirt and white sleeves of the mother's costume and the child's dress of dull pink. One of Mr. Guy's best known and most important works.

Signed at the left. Height, 33 inches; length, 29 inches.

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Eventide

ROBERT C. MINOR

No. 162 of Catalogue

Eventide

ROBERT C. MINOR

III

BEN FOSTER

"Amid the Cool and Silence"

A *sous-bois* with a carpet of red pine needles. On the right are the trunks of two [illegible] light gray in color and with shaggy bark, while in the recesses of the grove are deep masses of green foliage, with the light of the sky appearing amid their dark branches. A fine interpretation of an attractive spot. Full of nature and excellent in color.

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Signed at the left. Height, 33 inches; length, 29 inches.

114

GEORGE INNESS

Returning from Pasture, Milton.

Level meadow lands, diversified by brook and pool, and with some cows coming slowly forward in single file, occupy the foreground. On the right a massive group of trees. On the left a distant prospect of plain and hills. The sky is covered with gray clouds. This is a fine example of Inness at his best in a sober, subdued scheme of color, consisting of low-toned, luxuriant greens. The general aspect of the picture is supremely restful and idyllic.

Signed at the right. Dated, 1880. Height, 22 inches; length, 34 inches.

115

CHARLES F. ULRICH

In the Land of Promise

In old Castle Garden's waiting-room are many immigrants whiling away the hours of their probation before entering on the life in the land of liberty. In the foreground a young German woman suckles her babe, and a little girl is seated near her on an antiquated trunk. Nearby, a man wearing a flat-topped cap banded with red sits on one of the benches and pulls contentedly at his pipe with white China bowl, and other men and women sit about the room. The types of character are well studied, and the scene is most truthfully depicted. The color scheme abounds in notes of quiet tints, and the numerous figures, without exception, are excellently drawn. Clarke Prize, National Academy, 1884; Medal, Paris Exposition, 1889; Medal, World's Fair, Chicago, 1893.

Signed at the left. Dated, 1884. Height, 29 inches; length, 36 inches.

116

W. ST. JOHN HARPER

Autumn

At the edge of the woods in a thicket of shrub oaks stands a graceful figure of a young woman draped in gray and tender brown. The autumn

123

J. FRANCIS MURPHY

Under Gray Skies

(Water Color)

A plain with a pool in the foreground. On the left, in the middle distance, the edge of a forest. The sky shows cloud-forms of white and gray. The landscape is enveloped in atmosphere, and the color is true and tenderly modulated. Awarded the William T. Evans Prize at the American Water-Color Society, 1894.

Signed at the left. Dated, 1893. Height, 14 inches; length, 19 inches.

124

W. L. LATHROP

Twilight in Connecticut

(Water Color)

In the valley in the foreground, on the left of the composition, stands a gray barn, and past it, down hill, winds a road which climbs the wide slope of the hill on the other side of the valley. Over the crest of the hill appears the rising moon. The subject is a simple one, and it is depicted with rare poetic feeling, breadth of handling, and exquisite truth and beauty of color. Awarded the William T. Evans Prize at the American Water-Color Society, 1896.

Signed at the left. Height, 14 inches; length, 15½ inches.

125

MARIA BROOKS

Shy

A little girl stands in profile view, her face peeping out from a hood trimmed with white fur. She wears a cloak of brown and white woolly cloth, and holds a large muff of white fur. A charming interpretation of childhood.

Signed at the upper left. Height, 14 inches; length, 9 inches.

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Driving Mists

A. H. WYANT

123

J. FRANCIS MURPHY

Gauzy Gray Skies

(Water Color)

On the left, in the middle ground. On the left, in the middle [illegible] The sky shows cloud-forms of white and [illegible] atmosphere, and the color is true [illegible] awarded the William T. Evans Prize at the [illegible], 1894.

Signed at lower [illegible] Height, 14 inches; length, 19 inches.

124

W. L. LATHROP

Twilight in Connecticut

(Water Color)

In the valley in the foreground on the left of the composition, stands a gray house and past it [illegible] hill, which a road which climbs the wide [illegible] of the hill to [illegible] of the valley. Over the crest of the hill appears the [illegible] The subject is a simple one, and it is displayed with [illegible] handling, breadth of handling, and exquisite truth and beauty of color. Awarded the William T. Evans Prize at the American Water-Color Society, 1895.

Signed at the left [illegible] inches; length, 15½ inches.

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Shy

A little girl stands in profile view, her face peeping out from a hood trimmed with white fur. She wears a cloak of brown and white woolly cloth, and holds a large muff of white fur. A charming interpretation of childhood.

Signed at the upper left Height, 14 inches; length, 9 inches.

126

CHARLES C. CURRAN

Night

(Water Color)

A nude female figure, with black wings and long, gauzy draperies, floats gently downward through the ethereal space. The dark-blue sky, with a few silver stars, forms the background. A charming fancy realized with skilful treatment in drawing and attractive color.

Signed at the right. Dated, 1891. Height, 15 inches; length, 6 inches.

127

HOMER D. MARTIN

Trouville at Night

A precipitous hill with lights gleaming from its rocky sides appears at the left, with its forms and sparkling points of illumination reflected in the sea. At the headland stands the lighthouse. The hour is twilight, and the picture is painted in delicate tints of blue and gray.

Signed at the right. Height, 7 inches; length, 18½ inches.

128

A. C. HOWLAND

Rue sous le Cap, Quebec

A view in a narrow street lined with picturesque old houses. Most of the buildings are in shadow, but the sunlight falls on some of those on the right, and in the distance is a summer sky of blue and white.

Signed at the left. Height, 12 inches; length, 10 inches.

129

ROBERT C. MINOR

Nightfall

Groups of trees on right and left, a lake in the middle distance, and hills beyond. The dusky sky shows near the horizon the last of the light of day. Characteristic example, with fine quality of color.

Signed at the right. Height, 12 inches; length, 16½ inches.

130

H. SIDDONS MOWBRAY

Idle Hours

Two beautiful girls with dark hair, wearing rich Oriental costumes of pale red and figured stuffs, are idling in an apartment furnished with a long divan with cushions placed in a row against the wall. A stand placed on the mosaic floor in the foreground bears a large brass tray, on which is a bowl with some pink roses. The figures are beautifully drawn, and the color scheme, abounding in charming notes, is harmonious and unified. One of the best of the artist's works in his famous series of Oriental subjects.

Signed at the left. Height, 12 inches; length, 16 inches.

131

J. FRANCIS MURPHY

An Autumn Sunset

Trees on the left and a stream in the middle distance are here depicted under a sunset sky, with clouds and golden light at the horizon. Frankly painted and convincing in general effect, this small work contains much of Mr. Murphy's best quality of color.

Signed at the right. Height, 9 inches; length, 12½ inches.

132

SAMUEL COLMAN

Sunset at Amsterdam, Holland

A fine little piece of color, with the rich tints of the walls and tiled roofs of the town, the dark sails of boats, and the blue, white, and gray of the sky reflected in the water of the port.

Signed at the left. Height, 5½ inches; length, 6 inches.

133

GEORGE INNESS

Leeds, New York

Effect of autumn weather. Through the hazy atmosphere, across a wide valley, a range of hills appears dimly, while in the foreground a tree with brown foliage forms a note of dark, and gives value to the perspective beyond.

Signed at the left. Height, 9¼ inches; length, 13¼ inches.

134

W. GEDNEY BUNCE

Venice

Boats with yellow and tawny red sails on the right; the city of Venice in the distance on the left. The calm water reflects the sails and towers, and the sky, which is warm gray in tone with delicate indications of blue.

Signed at the right. Height, 13⅜ inches; length, 17 inches.

135

ROBERT L. NEWMAN

The Bird

Two girls are sitting by the roadside in the open country, and the younger points to the spectator's right, where the bird is soaring in the heavens. The color scheme is subdued and forceful.

Signed at the left. Dated, 1898. Height, 18 inches; length, 22 inches.

136

WILLIAM T. SMEDLEY

One Day in June

An interior with figure of a young woman standing near an open window, while a country gallant in his shirt sleeves outside leans forward on the window sill and addresses his compliments to his attractive neighbor. A meadow and trees, brilliant in the June sunshine, are seen through the window, contrasting agreeably with the darker tone of the room and the figure of the girl. A pleasing piece of genre painted with skilful touch and evident truth to local conditions. Engraved by Wellington for "Harper's Portfolio."

Signed at the left. Height, 24 inches; length, 16 inches.

137

KENYON COX

May

A nude female figure reclining on a grassy bank, with a piece of yellow drapery under her. Trees covered with spring blossoms fill the left of the composition. Beyond, at the right, a stretch of landscape. The young girl is painted with rare knowledge of form, and the figure is delicious in color. Medal, World's Fair, Chicago, 1893.

Signed at the left. Dated, 1890. Height, 15 inches; length, 30 inches.

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St. Cecilia

F. S. CHURCH

135

ROBERT L. NEWMAN

The Bird

Two girls are sitting by the roadside in the open country, and the younger points to the spectator's right, where the bird is soaring in the heavens. The color scheme is subdued and forceful.

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Signed at the left. Dated, 1890. Height, 15 inches; length, 30 inches.

138

CHARLES MELVILLE DEWEY

Shadows of the Evening Hour

Rarely delicate in treatment and poetic in feeling. The foreground of waste pasture land rises to a slight eminence in the middle distance, where slender trees denuded of leaves, and a house, with wood smoke rising from the chimney, are in vague silhouette against the evening sky of greenish blue with rose tints at the horizon and gray clouds above. The landscape is wrapped in a misty haze, the sign of fast-falling night, and the picture shows in all its parts the impress of the artist's poetic temperament.

Signed at the left. Height, 18 inches; length, 24 inches.

139

GEORGE DE FOREST BRUSH

Before the Battle

One of Mr. Brush's finest Indian pictures, and a work possessing his best qualities of drawing and dramatic composition. An old chief, whose weight of years prevents him from going on the warpath, is seen on the right addressing five young braves, who, in full war-paint and feathers, are drawn up in a line before him. In the distance, on a headland, rises the smoke from the bonfire which announces the coming battle. Tents and other warriors are seen in the middle distance beyond the group of principal personages. The evening sky shows a streak of light at the horizon.

Signed at the left. Dated, 1881. Height, 15 inches; length, 29 inches.

140

WILLIAM MORRIS HUNT

Spouting Whale

A marine showing the open sea and a high sky with a great bank of white and gray clouds. A sail is seen on the horizon, and in the foreground a jet of water with falling spray indicates the presence of a whale blowing on the surface. This composition is impressive in its simplicity, and is majestic in general aspect. It possesses rare beauty of color.

Signed at the left. Height, 20 inches; length, 16 inches.

141

A. PHIMISTER PROCTOR

A Puma

(Water Color)

A puma is here depicted going down a slope in the foreground with stealthy step. Far down in the valley is a stream. The animal is finely drawn and excellent in action, while the landscape setting is very appropriate, with its noble lines and simple treatment.

Signed at the left. Height, 15 inches; length, 18½ inches.

142

ROBERT L. NEWMAN

The Letter

Head-and-bust picture of a young woman in profile, reading a letter which she holds up in her hand. The bodice of dark blue, and the soberly colored cheek and neck, form effective notes in the quiet color scheme. Painted with breadth, and simply modelled.

Height, 14 inches; length, 12 inches.

143

ALBERT P. RYDER

Charity

A young woman coming through a wood carries one child on her arm, while she leads another by the hand. The principal color notes are pink, and the brown and yellow tints of the autumn foliage.

Height, 11 inches; length, 6 inches.

144

H. W. RANGER

Afterglow

A river in the foreground ; a cottage and clump of trees in the left centre ; a figure and boat on the right. A sunset sky of great brilliancy, with large masses of clouds, fills the upper half of the composition, and floods the landscape with its rich glow.

Signed at the left. Dated, 1896. Height, 12 inches ; length, 16 inches.

145

WALTER SHIRLA

The Sonnet

(Water Color)

A figure of a stately young woman standing in a pensive attitude while she turns the leaves of a book. A background of tapestry showing a vista of columns. Distinguished in color and attractive in general aspect.

Signed at the left. Height, 19 inches ; length, 12 inches.

146

THEODORE ROBINSON

Twachtman's House

The house roofs and the stone wall surrounding the garden are partly covered with snow and are in shadow, while the late afternoon sun falls on the white-mantled slope beyond and on a strip of the foreground. This is a celebrated picture, and one of the finest of Theodore Robinson's beautiful transcripts of winter.

Signed at the left. Dated, 1892. Height, 18 inches ; length, 22 inches.

147

H. BOLTON JONES

A Late October Afternoon

A creek, lined with trees almost bare of foliage, winds through the meadows and reflects the sky and the twisted shapes of the tree trunks and branches. The sky is composed of gray clouds broken by rifts, through which is seen the tender blue of space. The fields are still green, and the willows still carry their greenish-yellow leaves. Sunshine fills the picture and casts shadows on the grass. The general effect is very attractive, and the subject is rendered with great truth to nature and veracious quality of color.

Signed at the right. Height, 20 inches; length, 30 inches.

148

SAMUEL COLMAN

Rocky Farm in Autumn, Newport

A fine piece of color composed of the tawny red and brown of the rocks and earth, the deep blue of the sea, and the warm light gray of the sky. The composition is simple, and the execution direct and comprehensive.

Signed at the right. Dated, 1880. Height, 12 inches; length, 27 inches.

149

HORATIO WALKER

A Spring Morning

(Water Color)

Two calves, one black, the other dun color with spots of white, stand in the barnyard. A tree with spring blossoms grows in the foreground, and over the fence appears a view of hilly country with groups of trees. A beautiful water color, marked by Mr. Walker's best qualities of color and simple but effective handling.

Signed at the left. Height, 15 inches; length, 21 inches.

No. 174 of Catalogue

Bringing Home the Cow

GEORGE FULLER

147

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A Late October Afternoon

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150

D. W. TRYON

The River, Evening

The placid river fills the foreground, and on the bank in the middle distance a line of trees appears in graceful silhouette against a tender evening sky. At the right, farther away, the moon is just rising over dense masses of foliage. The general effect conveys the mystery and poetry of the hour, and the picture is one of refined but virile quality of color.

Signed at the right. Dated, 1892. Height, 14½ inches; length, 20½ inches.

151

A. H. WYANT

Early Autumn

In the middle of the plain, bordered by trees with foliage touched by the early frosts, a stream finds its way through the brown grass and herbage. A cow drinks from its waters in the middle distance. Over all, a clouded sky of delicate gray and white. A picture most characteristic of the great artist who painted it, and remarkable for simplicity of means and charm of color.

Signed at the left. Height, 12 inches; length, 16½ inches.

152

LOUIS MOELLER

A Doubtful Investment

On the sidewalk before a gloomy looking doorway with a pawnbroker's sign are two men. One is apparently selling a pawn ticket to the other, who reaches into his waistcoat pocket for the purchase money. His face shows that he is doubtful about the transaction, while the other places his hand on his shoulder and talks to him with confidential encouragement. A remarkable example, very closely finished, and a unified piece of quiet color.

Signed at the right. Height, 11½ inches; length, 7½ inches.

153

H. W. RANGER

Woods at Trouville

(Water Color)

A woodcutter's hut with sloping thatched roof, the eaves coming nearly down to the ground, stands in the forest where there is a partially cleared space, and some tall trees, bare of foliage, grow in the foreground. The sky is gray, and the general effect is one of fine, sober color.

Signed at the left. Dated, 1889. Height, 13½ inches; length, 10½ inches.

154

THOMAS MORAN

Morning on the St. John's

The scene is at the mouth of the river, with the buildings of Jacksonville on either side. The effect is one of sunrise, with tender tints of the morning glow in the clouds. Absolutely lovely in color and in every way a rare piece of painting.

Signed at the right. Dated, 1881. Height, 10½ inches; length, 15½ inches.

155

J. FRANCIS MURPHY

The Deserted Farm

Gray and lowering weather enshrouds the old farmhouse standing lonely and neglected among the trees on the right. The hills on the left in the distance are brown and cheerless, and the gray sky is troubled and threatening. A strong, simple piece of color, broad and effective in treatment. Exhibited at Munich, 1895.

Signed at the right. Dated, 1889. Height, 12 inches; length, 19½ inches.

No. 177 of Catalogue

Georgia Pines, Afternoon, 1886

GEORGE INNESS

153

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A woodcutter's hut with sloping thatched roof, the eaves coming nearly down to the ground, stands in the forest where there is a partially cleared space, and some tall trees, bare of foliage, grow in the foreground. The sky is gray, and the general effect is one of fine, sober color.

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156

F. S. CHURCH

"Good-by, Sweetheart"

(Water Color)

Four Polar bears hitched to a long, low sleigh, with another bear as driver on the back seat, are sitting in their harness in the deep snow of the arctic regions, while a little cupid of the North Pole, clad in warm blanket-coat and hood, embraces a little girl equally well protected against the frost, and three jack-rabbits and two snow-birds in the foreground look on approvingly. A quaint conceit portrayed with delicate humor and skilful technical force.

Signed at the right. Dated, 1888. Height, 12½ inches; length, 29 inches.

157

WILLIAM S. MACY

The Meadow Brook

A midsummer pastoral, showing green meadows traversed by a brook, a herd of cows, and a group of trees, and a bit of high ground covered with bushes. It looks cool and pleasant at the brookside, for gray clouds obscure the sun, and the rain may come to gladden the wild flowers that grow in the pastures This is an excellent example of the work of an artist who has been compelled of late by ill-health to give up painting. His pictures are now very rarely seen outside of private collections.

Signed at the right. Dated, 1878. Height, 12½ inches; length, 19½ inches.

158

A. H. WYANT

Gamekeeper's Hut, Kerry, Ireland

A hut with stone walls and low, thatched roof is seen on an eminence among the mountains; and beyond, the misty atmosphere envelopes the peaks which are farther away. Fine in color and delightfully simple in its interpretation of a vaporous effect.

Signed. Height, 11¼ inches; length, 19½ inches.

159

R. A. BLAKELOCK

The Nymphs

The composition shows a nook in the edge of a forest, with a brook trickling down a rocky bed, while three small figures with draperies of white, blue, and red form a group seated amid the herbage. In the distance the walls and turrets of a castle are seen, and the sky of dark blue is varied by cloud masses of white and gray. A semi-classical motive treated in Mr. Blakelock's characteristic manner.

Signed at the right. Height, 16 inches; length, 24 inches.

160

WILL H. LOW

The Brookside

A sylvan idyl, charming in the grace of the nude female figure seen seated in profile on the bank of a stream, and the harmony of the color scheme, with its notes of green and pink, contrasting with the delicate flesh tints. The figure is drawn and modelled with delicate touch, and the work is delightful in sentiment.

Signed at the right. Dated, 1890. Height, 7½ inches; length, 10 inches.

161

ALBERT P. RYDER

Launce and his Dog

A young man in red hosen and doublet of gray stands in a wood with his dog looking up at him. This picture, a color suggestion merely, without intention of finished detail, is warm and rich in general tone.

Height, 12 inches; length, 6 inches.

No. 178 of Catalogue

Normandy Trees

HOMER D. MARTIN

159

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The composition shows a nook in the edge of a forest, with a brook trickling down a rocky bed, while three small figures with draperies of white, blue, and red form a group seated amid the herbage. In the distance the walls and turrets of a castle are seen, and the sky of dark blue is varied by cloud masses of white and gray. A semi-classical motive treated in Mr. Blakelock's characteristic manner.

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Height, 12 inches; length, 6 inches.

162

ROBERT C. MINOR

Eventide

A fine piece of color, and a most representative example. Groups of trees are seen in the foreground on either side of the composition, and in the distance are some houses. An evening sky, very atmospheric in quality and cool in color. This picture is remarkable for its sterling painting and beautiful, poetic sentiment.

Signed at the left. Height, 22 inches; length, 30½ inches.

163

J. ALDEN WEIR

Lengthening Shadows

One of Mr. Weir's most celebrated landscapes. It was exhibited at the Paris Exposition of 1889, and at Munich in 1895. The subject is a steep hillside with a winding road, groups of trees, and several saplings, and over the brow the gable and roof of a white house. The afternoon sky is blue, with a few white clouds. The foreground is dark under the long shadows which creep up the hillside, throwing the interest in the picture into the central part of the composition, where the sun lights up the grassy slopes. Extremely artistic in conception, admirably painted, and fine in color.

Signed at the left. Dated, 1887. Height, 21½ inches; length, 25 inches.

164

F. S. CHURCH

The Mermaid and the Sea Wolf

This is the first picture by Church purchased by Mr. Evans. It was exhibited at the National Academy in 1883. Engraved for a frontispiece in *Harper's Magazine* in 1895. The composition shows a young mermaid riding a sea wolf through the water, her blond hair streaming behind her, as she urges her swimming mount upward through the flood. A purely fanciful subject treated with characteristic force and originality.

Signed at the left. Dated, 1883. Height, 14 inches; length, 25 inches.

165

CHARLES A. PLATT

Clouds

Erroneously catalogued elsewhere as "Spring." Awarded the Webb Prize at the Society of American Artists in 1894. A hilly foreground, with a valley beyond, and distant hills, the whole overcast by a sky of broken clouds of white and gray with patches of blue. A fine sweep of country with beautiful atmospheric effect. Exceedingly fine in composition.

Signed at the right. Height, 26 inches; length, 35 inches.

166

M. F. H. DE HAAS

A Breezy Day on the Tyne

The scene is at the mouth of the Tyne, with a rocky shore in the foreground, where the waves of the sea come rolling in. Steamers and sailing vessels are seen in the middle distance, in the offing, and headlands mark the farther shore on the right. The sky—a very luminous one—is filled with masses of gray and white clouds save at the left, where the blue shows through. Several figures are seen in the foreground. An important composition, and a representative example of De Haas.

Signed at the right. Height, 24 inches; length, 38 inches.

167

H. W. RANGER

A Veteran

A great oak with autumnal foliage stands in a valley encircled by wooded hills. Near the middle of the composition a portion of the hill appears cleared, with a white house on the crest. Over all, a fine sky with troubled clouds of white and gray. There is a remarkable feeling of space in this picture, and the composition is striking. In color, the work shows Mr. Ranger's best qualities.

Signed at the left. Dated, 1894-7. Height, 28 inches; length, 36 inches.

No. 179 of Catalogue

Nine O'clock

GEORGE INNESS

165

CHARLES A. PLATT

Clouds

Previously catalogued elsewhere as "Spring." Awarded the Webb Prize at the Society of American Artists in 1894. A hilly foreground, with a valley beyond, and distant hills, the whole overcast by a sky of leaden clouds of white and gray with patches of blue. A fine sweep of country with beautiful atmospheric effect. Exceedingly fine in composition.

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168

CARLETON WIGGINS

Lowland Pasture

Two fine cows, one black and white, the other white with head and neck dark red, are grazing in the foreground. The sky is filled with gray clouds. The animals are splendidly rendered, and the composition is extremely effective with its fine color notes and simple treatment.

Signed at the left. Height, 24 inches; length, 33 inches.

169

A. H. WYANT

Driving Mists

A plain in the foreground, rising ground and clumps of trees and bushes in the middle distance; and beyond, some steep-sided blue hills, over which, partly obscuring them, float clouds of white mist. The sky is breaking up in the increasing power of the sunlight which, near the top of the picture, is straggling through the clouds. A splendid piece of color, with sober browns and yellows contrasting with gray tints in a sky of peculiar delicacy. Subtle in its scheme of color, this picture is, at the same time, very powerful in attractive force, and unified in general aspect.

Signed at the right. Height, 26 inches; length, 40 inches.

170

GEORGE H. BOGERT

Morning at Haarlem

On the right, the great gate of the city, from which, by the bridge crossing the canal, leads the road to Amsterdam. Windmills and houses on the left bank beyond the bridge. A man pulling a bulky rowboat in the water in the foreground. Over all, a sky of great white clouds with here and there a patch of blue. Soberly rich in color, and impressive in general aspect.

Signed at the left. Height, 28 inches; length, 36 inches.

171

F. S. CHURCH

St. Cecilia

One of Mr. Church's most celebrated pictures, and one which displays the delightful qualities of his art in their greatest perfection. The graceful, youthful figure of the saint is depicted seated on a bench before an organ, with two angels listening with wrapt attention to her divine music. A background of dark-green foliage and a distant glimpse of sky at night effectively relieve the heads and figures of the three personages. The head of St. Cecilia, seen in profile, is distinctively refined in type and lovely in expression.

Signed at the right. Dated, 1898. Height, 27 inches; length, 30 inches.

172

GEORGE INNESS

The Valley on a Gloomy Day

No more individual and colorful Inness is in existence than this beautiful picture. Meadow lands and trees fill the foreground, and some houses are seen amid the foliage in the distance. The sky is filled with heavy clouds, and the scheme of color abounds in warm, rich notes.

Signed. Dated, 1892. Height, 30 inches; length, 45 inches.

173

A. H. WYANT

Autumn, Keene Valley

A superb example. The view shows a shallow stream in the foreground, and a sandy road crossing it by a culvert in the middle distance. On the right, high ground and a group of trees. Beyond stretches the valley, with a range of hills at the horizon. Over all a gray sky of lovely quality. Very beautiful in its quiet color scheme and unified in general effect, this is undoubtedly one of the most perfect Wyants in existence.

Signed at the right. Height, 20 inches; length, 30 inches.

No. 180 of Catalogue

Weather-beaten

WINSLOW HOMER

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174

GEORGE FULLER

Bringing Home the Cow

Meadows fill the foreground, and a group of trees is seen at the left, on the crest of a gently sloping hill. A girl comes through the pastures, guiding a white cow. The sky is warm gray, and shows the fading evening light at the horizon. A very beautiful composition, and one of the most notable of George Fuller's pastoral creations.

Signed at the left. Height, 30 inches; length, 50 inches.

175

J. G. BROWN

The Longshoreman's Noon

A pile of bales of cotton on a pier of the New York water front forms a convenient and comfortable resting place for fifteen or sixteen longshoremen, who are grouped about it at the dinner hour. One, who has laid down a newspaper, is seen addressing four or five companions and bringing his horny palms together in an expressive and emphatic gesture. Others are too tired for politics and are contentedly dozing. In the background the great hull of a steamer, an oyster boat, tugs, and general shipping are seen, and a pulley horse is munching his hay. The different types of character are well rendered, and the picture as a whole is true to nature and full of local interest. Honorable mention, Paris Exposition of 1889.

Signed at the left. Dated, 1879. Height, 33 inches; length, 50 inches.

176

F. S. CHURCH

The End of Winter

Winter, a young woman in robe of lilac, accompanied by polar bears, is chased away by smiling Spring, clad in white. The figure personifying Spring holds in leash a young Cupid, who has two lambs gambolling at his side. Spring pelts Winter with blossoms, which turn into snowflakes as they fall. An important work, executed with great charm of color.

Signed at the right. Dated, 1899. Height, 24 inches; length, 48 inches.

177

GEORGE INNESS

Georgia Pines, Afternoon, 1886

Of this great work, a masterpiece of landscape painting, it is recorded that George Inness gave it to his wife with the remark that it was his best picture. As the title shows, it was painted in 1886, when the artist was in the full vigor of his power and maturity of his achievement. A broad expanse of bottom lands fills the foreground. On the right are the pines, with straight trunks and massive tops. On the left, a house and thicket. In the distance the country is lighted up by straggling sunshine. The sky, clear and blue at the horizon, is covered with clouds above, one great mass of white appearing just to the left of the pine trees. The predominating color notes are the greens of the foreground and the pine trees, the blue of the sky, and the white and gray of the clouds. These tints, cool and intense in quality, are combined with a wonderful sense of sympathetic harmony into an ensemble of the greatest distinction and beauty.

Signed at the right. Height, 24 inches; length, 36 inches.

178

HOMER D. MARTIN

Normandy Trees

A splendid group of great trees in the left foreground rises to the top of the picture. On the right, a stream and a stretch of meadow, with a line of tall, stately trees farther off. The sky of blue and white envelops the whole, and with its color, very characteristic of Martin, harmonizes delightfully with the warm greens, browns, and yellows of the trees and foreground. This picture gathers in its ensemble Martin's finest qualities.

Signed at the right. Height, 28 inches; length, 36 inches.

179

GEORGE INNESS

Nine O'Clock

The village street fills the foreground, and on the right are some gray houses with candle-light showing through the windows. On the left, some thickly-foliaged trees, beyond which rises the spire of the church,

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Daybreak

D. W. TRYON

177

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GEORGE INNESS

Nine O'Clock

The village street fills the foreground, and on the right are some gray houses with candle-light showing through the windows. On the left, some thickly-foliaged trees, beyond which rises the spire of the church,

with illuminated clock-face showing the hour of nine. A girl and a dog are coming along the road. High in the sky is the silver moon at full, shedding light over the landscape. Rarely delicate in color, and suavely painted, this picture stands as one of the most beautiful and poetic works signed by the master.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

180

WINSLOW HOMER

Weather-beaten

A magnificent marine on the coast of Maine, showing great masses of brown rocks on the shore in the foreground, and a surging sea beating over them, and crashing as they break into white foam. The sky is dull gray, and the wide expanse of ocean lies under it in the distance, showing dark green, with a white crest or two where a wave is breaking. A picture eminently worthy of the great American painter, and possessing all his most virile qualities of color and execution. Awarded the Gold Medal of Honor at the Pennsylvania Academy of Fine Arts, Philadelphia, 1896.

Signed at the right. Dated, 1894. Height, 28 inches; length, 48 inches.

THIRD EVENING'S SALE

FRIDAY, FEBRUARY 2, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

No. 232 of Catalogue

An Autumn Landscape

J. FRANCIS MURPHY

No. 232 of Catalogue

An Autumn Landscape

J. FRANCIS MURPHY

THIRD EVENING'S SALE

FRIDAY, FEBRUARY 2, 1900

AT CHICKERING HALL

BEGINNING AT 8 O'CLOCK

181

JERVIS McENTEE

Autumn in the Catskills

A stream flowing through the woods in the heart of the mountains. The trees are in full autumn dress of yellow, red, and brown, but the tints are in no sense glaring. A sky of light gray and white, at the right, offers a pleasant contrast of color, and the white trunks of birch trees at the left serve to balance the note.

Signed at the left. Height, 15 inches; length, 24 inches.

182

WILLIAM M. CHASE

A Fairy Tale

One of Mr. Chase's delightful renderings of Shinnecock Hills landscape, with a pretty group of a young mother and her little girl in the meadow, in the foreground. Their summer costumes of white and pink form charming notes amid the landscape tints of green. Far away over the hillocks is a strip of blue ocean, and over all the sky of paler blue, with a white cloud floating in space.

Signed at the right. Height, 16 inches; length, 24 inches.

183

H. BOLTON JONES

An Autumn Afternoon

A placid river lined with slender trees nearly bare of foliage. Beyond are green fields and some houses. A gray sky with a stretch of white at the horizon. A quiet autumnal scene, truthfully depicted.

Signed at the right. Height, 16 inches; length, 24 inches.

184

J. H. DOLPH

An After-dinner Nap

A great grimalkin, sleek and comfortable, with a pink ribbon bow, sits contentedly dozing on a table covered with a dark green velvet cloth. Leaning against the wall is a large brass plaque, and a pewter flagon stands near it. The composition is most effective, and the cat is depicted with unrivalled knowledge of his nature, and fine technical skill. Engraved in the *Century Magazine*.

Signed at the left. Height, 24½ inches; length, 32 inches.

185

W. T. RICHARDS

Land's End, Cornwall

High cliffs with castellated rock faces, and green pastures on top, fill the right foreground ; and on the beach, at the left, are masses of rocks. The sea comes gently rolling into the cove, and breaks on the distant headland. Far away on the horizon is a vessel, hull down. The sky is clear in a strip below, but rises over all, to the upper part of the composition, in successive curtains of gray and white. A fine example of the work of one of the most popular of American artists.

Signed at the right. Dated, 1882. Height, 25 inches; length, 35 inches.

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The Harvest Procession

WILL H. LOW

183

H. BOLTON JONES

An Autumn Afternoon

A pasture with slender trees nearly bare of foliage. Beyond are some houses. A gray sky with a stretch of white at the horizon. A quiet autumnal scene, truthfully depicted.

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Signed at the right. Dated, 1882. Height, 25 inches; length, 35 inches.

186

MARIA A'BECKET

New Hampshire Woods

A few trees in the foreground constitute the motive of the landscape. Beyond is a forest, and the whole is painted with warm, rich color.

Signed at the right. Height, 20 inches; length, 24 inches.

187

LAWRENCE C. EARLE

The Last of the Snow

Under a dull gray sky lies a landscape in the outskirts of a country town, with houses and groups of trees in the middle distance. In the foreground are patches of snow that have not yet melted away before the advance of the warmer weather of early spring. Strong in color and veracious in general effect.

Signed. Height, 25 inches; length, 30 inches.

188

C. MORGAN McILHENNEY

Morning

(Water Color)

A pastoral composition, showing a young shepherdess with her flock. She sits on a bank at the right, where there are some tall trees with slender trunks. In the middle distance is a lake, and the morning sky, of delicate gray, shows a pale pink flush at the horizon. Charming in sentiment and forcefully painted.

Signed at the right. Height, 21 inches; length, 29 inches.

189

GEORGE H. BOGERT

A Showery Day near Delft, Holland

The houses and windmills are seen against the sky of broken gray and white clouds in picturesque silhouette in the middle distance. In the foreground a pond, and a meadow with some cows. A picture of fine general aspect, attractive in composition, and full and rich in color.

Signed at the right. Height, 25 inches; length, 37 inches.

190

A. H. WYANT

A Cloudy Day

A wide expanse of moor, with a thicket of small trees at the left, and blue hills in the distance, is enveloped in the chilly atmosphere of an October day without the friendly warmth of the sun. The autumn tints are sober and reserved. Over all a beautiful sky of pearly gray, accented by a central mass of vapor with whitish crests. Very simple in motive, this picture is admirable in its subtlety of color and unity of effect.

Signed at the right. Height, 18 inches; length, 24 inches.

191

GEORGE INNESS

Pine Woods near Savannah

The trees, with their tall, straight stems, grow in level ground carpeted with pine needles. Several figures dotted about the grove give life to the silent prospect. A sort of avenue or roadway leads from the foreground into the distance of the picture. In color this work is subdued and forceful.

Signed at the right. Dated, 1879. Height, 18 inches; length, 24 inches.

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The Driftwood Gatherer

FREDERICK W. KOST

No. 246 of Catalogue

The Driftwood Gatherer

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192

R. L. NEWMAN

Christ Stilling the Tempest

The ship, with sails torn and fluttering, and the bow thrown high up out of the water by a great wave, occupies the centre of the composition. At the stern is the upright figure of Christ, clad in red, with arms outstretched in a gesture of command. The blue and green of the sea, the sky filled with storm clouds of black and gray, and the dark mass of figures crowded together in the bow of the ship, are the other features of the composition. An important example, suggesting the work of Delacroix in the richness of its color scheme.

Signed at the right. Height, 14 inches; length, 18½ inches.

193

F. S. CHURCH

Twilight

The slender female figure typifying Twilight is riding through the evening mists on the back of a white owl. Behind her head a crescent moon. Diaphanous white draperies float from her figure as she travels through the clouds, and her hair streams behind her, blown upward by the wind.

Signed at the left. Dated, 1888. Height, 20 inches; length, 12 inches.

194

SANFORD R. GIFFORD

Mount Katahdin from Lake Milnoket

The lake in the foreground, the granite tops of the mountains in the distance. An Indian canoe full of men is seen making its way across the waters. Fine in color and full of atmosphere.

Signed at the left. Height, 8¼ inches; length, 16 inches.

195

RHODA HOLMES NICHOLLS

A Venetian Canal

A radiant little picture, with a smiling sky of white and blue reflected in the waters of the canal, which is lined with buildings with white, red, and pink walls, and bridged by an arch in the distance. Still farther away, the white mass of a church with high dome and towers appears with charming effect.

Signed at the left. Height, 12 inches; length, 6 inches.

196

FREDERICK DIELMAN

My Lady

Head of a pretty young woman in modern costume, with black hat and jacket. A frill of lace encircles the neck, and a white rose is fastened on the breast. The forehead and eyes are in shadow. Charming in expression and forceful in reserved color. Background of gray.

Signed at the upper left. Height, 9½ inches; length, 7½ inches.

197

R. SWAIN GIFFORD

Salt-works at Dartmouth

A little picture of excellent quality, showing a green plain with patches of sand in the foreground, and the sheds and windmill of the salt-works beyond. A gray sky.

Signed at the left. Height, 7 inches; length, 11½ inches.

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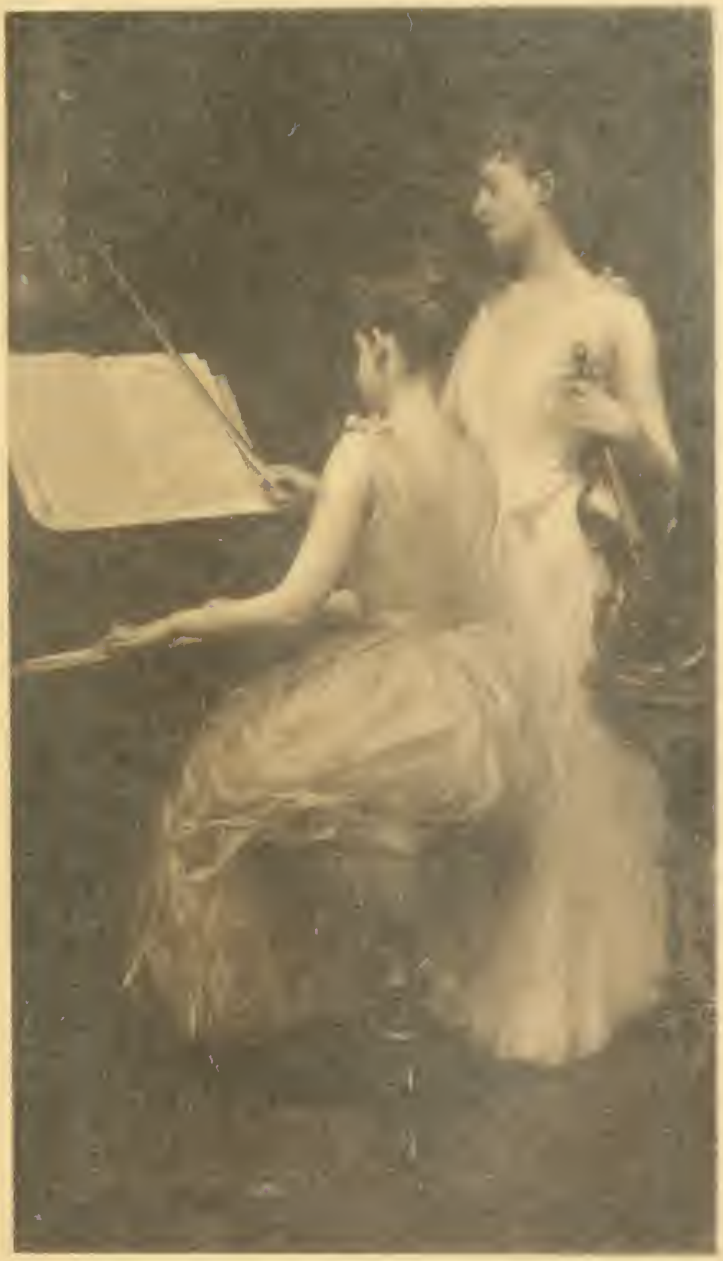
The Sonata

IRVING R. WILES

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198

ROBERT C. MINOR

An Autumn Sunset

A plain with several great trees, whose upper branches reach to the top of the composition. The sky is dark above, and shows spaces of deep, dark blue; while at the horizon, where the clouds are clustered, there are brilliant tints of red, orange, and yellow.

Signed at the right. Height, 12 inches; length, 16 inches.

199

F. S. CHURCH

The Shepherdess

A young girl in pink, depicted in three-quarters length, carries a lamb against her breast with her left arm, while with the right hand she holds a shepherd's crook. The mother sheep at her side looks up at her with a questioning but confident expression.

Signed at the left. Dated, 1899. Height, 19 inches; length, 14½ inches.

200

WALTER SHIRLAW

Autumn

A nude female figure, with a piece of blue drapery, seated on a grassy bank in the forest, by the side of a pool. The color shows a fine golden tone, and the figure is relieved, with agreeable effect, against the shadowy background of woodland, with a bit of sky showing between the tree trunks in the distance.

Signed at the left. Height, 20½ inches; length, 15 inches.

201

JOHN C. NICOLL

On Vineyard Sound

A strongly painted marine, with some jagged rocks sticking out of the water in the foreground, the distant shore on the right, and a streak of light at the horizon, where is seen a single sail. The sky is gray, and the effect one of lowering weather.

Signed at the right. Height, 12 inches; length, 21 inches.

202

EASTMAN JOHNSON

Puss in the Corner

A cat sits up in the corner of a sofa covered with a rich Oriental rug. A boy in a black blouse, with gray stockings, holds up his finger and teaches Pussy his manners. An attractive, well-painted genre picture.

Signed at the left. Dated, 1881. Height, 19 inches; length, 15 inches.

203

GEORGE INNESS

The Moon at Night

Sheep are grazing in the foreground, and a bonfire smoulders at the right. The shadowy figure of the shepherd is seen nearby. The moon is seen high in the sky, at the left, and the poetry of the night is admirably realized. Truthful in effect and synthetically treated. A noble landscape.

Signed at the left. Dated, 1890. Height, 22½ inches; length, 27 inches.

204

LOUIS MOELLER

"Beat that!"

Five men about a table. One has just thrown the dice, and invites his companions to beat his score if they can. An excellent study of character, and very skilfully painted. The white shirt-sleeves of one of the men in the immediate foreground constitute an effective note.

Signed at the right. Height, 20 inches; length, 25 inches.

205

F. S. CHURCH

The Chafing-dish

On a carpet of grass, in a glade, in springtime, a young girl is on her knees before a chafing-dish, stirring a smoking porridge, while a Cupid brings some new ingredient in a bowl; and a brown bear, with napkin tied under his jowl, sits close by, and holds his platter in expectant attitude. Two white doves, perched on a bit of log in the foreground, are also included in the company constituting this fanciful picnic party.

Signed at the right. Dated, 1897. Height, 18 inches; length, 22 inches.

206

THOMAS W. DEWING

A Lady in Blue

A charming example, showing a young woman seated, in three-quarters length, clad in a ball gown of light blue. The face, neck, and arms are painted with that rare delicacy of color and subtlety of drawing which characterize Mr. Dewing's work, and the ensemble is one of distinguished beauty. The head, turned toward the spectator, reveals a delightful type of maidenly grace.

Signed at the left. Height, 19½ inches; length, 17 inches.

207

F. K. M. REHN

A Fisherman

A fisherman's boat under full sail coming toward the spectator over the heaving sea. The sky is composed of gray and white clouds. Strong in effect and frankly painted.

Signed. Height, 12 inches; length, 16 inches.

208

A. H. WYANT

Early Twilight

A level tract of land, with a pond and winding road. At the horizon some clumps of trees. A strong sky of tumultuous masses of clouds, and the sombre foreground growing slowly darker as the night comes on, form the interesting features of this forceful landscape.

Signed at the right. Height, 13 inches; length, 18 inches.

209

J. FRANCIS MURPHY

A Clump of Trees

Tall, slender, white-trunked trees, with sparse autumnal foliage, are in a group on the right. Beyond, at the left, a forest. Sky of gray. This is a fine little picture, marked by charming qualities of color.

Signed at the right. Height, 9½ inches; length, 7½ inches.

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Floreal

H. SIDDONS MOWBRAY

207

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A fisherman's boat under full sail coming toward the spectator over the heaving sea. The sky is composed of gray and white clouds. Strong in effect and frankly painted.

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Signed at the right. Height, 9½ inches; length, 7½ inches.

210

GEORGE DE FOREST BRUSH

The Indian Hunter

This small figure of an Indian returning from the hunt, with a red crane slung over his shoulder, has as much character as a bit of Greek sculpture. It is drawn with precision and modelled with academic accuracy. With its dark background the picture forms a striking piece of color and possesses a fine dignity of aspect.

Signed at the right. Dated, 1890. Height, 13 inches; length, 9½ inches.

211

ARTHUR B. DAVIES

On the Road to the Enchanted Castle

A sombre forest, through which a knight on a white horse and little bands of children are taking their way to the enchanted castle seen in the distance through a gap in the trees. The color is warm, the composition decorative, and the knight's cloak of scarlet forms a telling note.

Height, 7½ inches; length, 16½ inches.

212

CHARLES D. WELDON

Temple Court of Nikko, Japan

(Water Color)

Two figures are seen in the distance, on the paved walk of this spacious courtyard, and the buildings, with their architecture showing ornamentation and sculpture in bronze and marble, are depicted with truthful observation and much beauty of color. The picture contains a great deal of detail, but it is broad and comprehensive in general aspect.

Signed at the right. Height, 9½ inches; length, 14 inches.

213

CHARLES H. MILLER

The Farm

The farm-house and a great oak tree reaching high above its roof occupy the middle of the canvas. The farmer is astride his white horse at the door, and a stream with dam and sluice fills the foreground. The sky shows great masses of white clouds mingled with gray, and a spot or two of blue.

Signed at the left. Height, 14 inches; length, 12 inches.

214

ALBERT P. RYDER

The Sisters

One of the sisters in this pretty little composition is standing up, the other seated. The principal color notes are red, pink, gray, orange, and brown. The two figures are relieved against a dark background, with the trunks of trees showing on the right.

Height, 12 inches; length, 6 inches.

215

J. F. KENSETT

A Quiet Day, Manchester Beach

Formerly owned by the celebrated portrait painter G. A. Baker, N.A. The scene shows a headland on the right, with the sea filling the foreground and the middle distance; a white sail on the horizon. A fine little picture, with all of Kensett's best characteristics.

Signed at the right. Dated, 1868. Height, 10 inches; length, 18 inches.

216

E. S. HAMILTON

Slumber

A wide marble seat crosses the composition in the foreground, and beyond lies a stretch of landscape under an effect of evening light. Two young girls, who have laid down their lyres, have cast themselves in graceful attitudes—one, whose robe is dull yellow, on the seat of the bench ; the other, clad in green, on the step before it, with her head resting on her arm. Subdued but forceful in color, and very well composed, this is a picture of attractive aspect and sterling general quality.

Signed at the left. Dated, 1896. Height, 20 inches; length, 14 inches.

217

F. S. CHURCH

A Spring Song

A Puritan maiden, whose hood has fallen back on her shoulders, stands in an orchard in springtime, listening to the song of the birds. A charming figure in gray and white, with a setting of pale green and the pink and white of apple blossoms.

Signed at the right. Dated, 1896. Height, 24 inches; length, 12 inches.

218

HOMER D. MARTIN

A Normandy Farm

A restful composition with delightful pastoral feeling. An irregularly built house with white walls and thatched roofs appears in the left centre, embowered in trees, and its lines reflected in the pond which nearly fills the foreground. On the right are fields stretching away to distant woods, and over all a summer sky of white and blue. A very fine example of Martin's landscape painting from French motives and embodying his best characteristics.

Signed at the right. Dated, 1895. Height, 18 inches; length, 30 inches.

219

D. W. TRYON

Daybreak

A view, at early morning, of New Bedford Harbor. A few lights on the boats anchored near the docks on the opposite shore. Towers and roofs of the town in silhouette against the morning sky, where day is breaking. Luminous in effect and beautiful in color. The waters of the harbor, in the foreground, reflect the tender tints of the sky. A very celebrated example. Gold Medal of Honor, Prize Fund Exhibition, American Art Association, 1886. Shown at Munich International Exhibition, 1895.

Signed at the right. Dated, 1885. Height, 18 inches; length, 30 inches.

220

CHARLES MELVILLE DEWEY

Reflections

In a broad, shallow stream some cows are standing beneath the shade of the trees growing on the bank. The summer sky and the dark foliage are reflected in the water.

Signed at the left. Height, 22 inches; length, 30 inches.

221

HORATIO WALKER

Return of the Flock

The shepherd in blue blouse is bringing his flock of sheep and lambs to the fold at evening. The shelter, with thatched roof, occupies the right of the composition, and on the left appears a plain with a haystack. The sky is warmly tinted with the evening light. A fine example, admirable in color and in technical achievement.

Signed at the left. Dated, 1890. Height, 20 inches; length, 28 inches.

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Midnight

ROBERT C. MINOR

219

D. W. TRYON

Daybreak

A view, at early morning, of New Bedford Harbor. A few lights on the boats anchored near the dock on the opposite shore. Towers and roofs of the town in silhouette against the morning sky, where day is breaking. Luminous in effect and sweet in color. The waters of the harbor, in the foreground, reflect the tender tints of the sky. A very celebrated example. Gold Medal of Honor, Prize Fund Exhibition, American Art Association, 1886. Shown at Munich International Exhibition, 1895.

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Signed at the left. Dated, 1890. Height, 20 inches; length, 28 inches.

222

F. S. CHURCH

The Lion in Love

(Water Color)

A beautiful maiden, in a clinging robe of white, is seated on a grassy bank, leaning forward, with her hands in her lap, and holding captive with a rope of flowers a noble lion who lies at her feet. The figure of the young woman is exceedingly graceful, and the lion is a splendid specimen of his race. The color scheme includes, besides the principal notes of white and the tawny brown of the king of beasts, the green of the grass and foliage and the blue and white of the sky.

Signed at the left. Dated, 1883. Height, 17 inches; length, 32 inches.

223

H. W. RANGER

A Connecticut Pasture

In the foreground a gently sloping hill, cut up by stone fences. On the brow of the hill some cattle are grazing. The sky is blue, with white clouds, and very deep and fine in tone. Beautiful in general aspect.

Signed at the left. Dated, 1899. Height, 28 inches; length, 36 inches.

224

GEORGE H. SMILLIE

Gray Autumn

Behind the Long Island dunes, where a road goes over the slope to the sea, a few sheep are grazing on the scant pasture, and a boy lies idling by the wayside. Near the top of the slope are groups of fir trees and some great boulders, and in the distance, at the right, is a glimpse of the sea. The sky is overcast with clouds of white and gray. A strong landscape, harmonious in color, and well composed.

Signed at the left. Height, 19 inches; length, 33 inches.

225

SAMUEL COLMAN

At Paradise, Newport

A view from the cliffs, looking seaward. Dark clumps of trees in the foreground, the sea beyond, and a sky of blue with white clouds.

Signed on the right. Dated, 1887. Height, 16 inches; length, 26 inches.

226

HOMER D. MARTIN

Autumn on the Susquehanna

A view in the wide valley of the Susquehanna, with the round-topped Pennsylvania mountains framing in the distance. Three trees with blackened trunks and ragged, broken branches stand up in the foreground and form an effective note in the rich but sober color scheme. The hazy sky is reflected in the river which winds among the hills. A picture of much dignity of aspect, and intensely colorful.

Signed at the right. Dated, 1879. Height, 15 inches; length, 25 inches.

227

F. S. CHURCH

Beauty and the Beast

(Water Color)

A magnificent tiger is crouching on the bank of a stream in the jungle, stretching out his neck to drink. Just before him, on the placid surface of the water, is a pink lily in full, beautiful bloom. But while the lily is indeed a thing of beauty, and the tiger takes the other rôle in the title of the picture, he too is beautiful in his powerful feline strength, and the glossy sheen of his tawny striped coat. An admirable piece of color.

Signed at the left. Height, 11 inches; length, 30 inches.

No. 261 of [illegible]logue

A Morning Vision

HENRY O. WALKER

No. 261 of ... logue

A Morning Vision

HENRY O. WALKER

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231

LOUIS PAUL DESSAR

The Return to the Fold

In the street of a French village at night, the moonlight illuminatiug the white plaster walls of the houses with thatched roofs, a shepherd is guiding his flock into the fold through the low doorway in the building nearest the spectator. The candle-light, gleaming through the opening between the shutters of another window, shows that it is part dwelling and part sheepfold. A few stars and a few clouds give variety to the sky. The masses of light and dark are very skilfully disposed in the composition, and the general effect is remarkably artistic and satisfying.

Signed at the right. Dated, 1896. Height, 18 inches; length, 24 inches.

232

J. FRANCIS MURPHY

An Autumn Landscape

An open space in the woods, with a fine group of trees in the left foreground, all in shadow. Farther away the hillsides are bathed in the sunlight. The sky, almost filled with white clouds, shows a patch of blue near the top. This is an important work by Mr. Murphy, and is extremely pleasing and satisfying in color. The sentiment of the autumn season is charmingly given, and the picture is dignified and impressive in general aspect.

Signed at the left. Dated, 1899. Height, 24 inches; length, 33 inches.

233

WILL H. LOW

The Harvest Procession

A classic harvest festival procession is here depicted passing through a wheat field. The figures are in three groups of three persons. In each is a young man with a maiden on either side. The three in the

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Reverie

WYATT EATON

No. 263 of Catalogue

Reverie

WYATT EATON

231

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Signed at the right. Dated 1886. Height, 18 inches; length, 24 inches.

232

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WILL H. LOW

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A classic harvest festival procession is here depicted passing through a wheat field. The figures are in three groups of three persons. In each is a young man with a maiden on either side. The three in the

immediate foreground play on pipes or carry baskets of fruits and flowers. The next three are empty-handed, but walk with arms interlocked. The effect is one of pale sunshine, and the sky is partly covered with hazy clouds of delicate white and gray. The color-notes given by the draperies of the figures are pink, lilac, green, and blue. One of Mr. Low's most important and excellent classical compositions.

Signed at the right. Dated, 1893. Height, 19 inches; length, 31 inches.

234

A. H. WYANT

A Cloudy Day, Keene Valley

A sombre canvas with rich color effects and fine atmospheric feeling. The foreground, with great trees on the right, is entirely in shadow; and beyond, a distant hillside is warmed by the late afternoon sun. The sky, vaporous and hazy, shows tints of blue near the horizon, while above it is filled with gray clouds.

Signed at the right. Height, 16 inches; length, 22 inches.

235

HORATIO WALKER

A Rainy Day

(Water Color)

Two calves, one red, the other white with black spots, are standing in the rain at a paling gate. The roadway swims in water, and the trees and grass are drenched. A sky of gray. A representative example of Mr. Walker's work in water color.

Signed at the left. Height, 15½ inches; length, 21½ inches.

236

D. W. TRYON

On the Seine

A busy scene on the Paris quays, in the outskirts of the city. Barges are tied up at the wharves. Men are loading and unloading carts on the shore, and a tug sends its white steam upward. Beyond is the stone bridge, with its arches spanning the river, and over all a sky of gray with patches of pale blue. Realistic in treatment and attractive in color.

Signed at the right. Dated, 1880. Height, 16 inches; length, 24 inches.

237

FREDERICK W. FREER

Morning

A figure of a young girl in white drapery seated on a high-backed bench which is covered with a cloth of yellow. On the ground beside her is an incense-pot, with blue smoke floating upward, and in the background is a fruit tree in full blossom. An attractive subject, painted with delicacy and skill.

Signed at the left. Dated, 1885. Height, 13½ inches; length 10 inches.

238

CHARLES H. MILLER

At Stony Brook, Long Island

Along the roadside, where the stream takes its way on the left, there are houses and trees. A woman drives her cow homeward to a white cottage on the right. A color scheme of warm tints characterizes this picture—a representative example of Dr. Miller's work, composed with much knowledge and feeling for the picturesque.

Signed at the right. Height, 13 inches; length, 19 inches.

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Madonna of the Sea

F. S. CHURCH

No. 264 of Catalogue

Madonna of the Sea

F. S. CHURCH

236

D. W. TRYON

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239

GEORGE INNESS

In the Catskills

The deep, wide valley takes up the lower half of the canvas, and the irregular forms of the mountains which fill the distance reach up toward the top of the composition, leaving a narrow space of sky. The general aspect of this picture reminds the spectator of "The Delaware Valley," "New England Valley," and other works by Inness in his interesting middle period. It is very rich and strong in color.

Signed at the right. Height, 9½ inches; length, 13½ inches.

240

HENRY PETERS GRAY

The Origin of Our Flag

A female figure partly nude, and draped with the American flag, personifies the Genius of Liberty. Over her head is the eagle. One of the last works executed by the artist, and exhibited at the National Academy in 1875.

Signed. Height, 12 inches; length, 8 inches.

241

MARIA BROOKS

Bashful

A pretty little tot in a white frock sits on a low stool, with her fingers in her mouth, in an attitude of shyness. Her blond hair and white frock, under a full effect of light, are effectively relieved against a dark atmospheric background.

Signed at the upper right. Height, 10 inches; length, 6½ inches.

242

WALTER SHIRLAW

The Kiss

Head and bust of a young woman with auburn hair, in Empire gown of pale yellow, upon whose shoulder is perched a white dove. The bird's wings are extended as it balances itself in bringing its bill within reach of the lips of its handsome mistress. A landscape in subdued tints makes a fitting background.

Signed at the upper left. Height, 12 inches; length, 11 inches.

243

PLATT P. RYDER

Boys Playing Marbles

A group of four little boys intent upon their game of marbles. Two are leaning over to watch the effect of the "plump" which a third is about to make at the ring; while a fourth, smaller than his companions, looks on with evident interest. Pleasing in color and attractive in subject and execution. Exhibited at the Paris Exposition of 1889.

Signed at the right. Height, 12 inches; length, 17 inches.

244

HENRY W. RANGER

A Nocturne

The full moon, in a beautifully toned sky, rises over meadows and hills on the farther shore of a river which reflects the light in a broad band of glittering silver. In the immediate foreground, on the right, a cabin, with a man on horseback near the door; on the left, two trees. Just about to disappear behind the trees is a great barge making its way up the river under sail, with a skiff trailing at the stern. Exceedingly luminous in effect and a beautiful color harmony.

Signed at the left. Dated, 1896. Height, 18 inches; length, 26 inches.

No. 265 of Catalogue

Winter Morning at Montclair

GEORGE INNESS

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245

ROBERT L. NEWMAN

The Mystery

A group of figures, with notes of blue and red in the draperies, with a classical landscape setting, the whole executed in a color scheme of warm, rich tints. A fine piece of tone, and a work attractive in general aspect.

Signed at the left. Height, 24 inches ; length, 20 inches.

246

FREDERICK W. KOST

The Driftwood Gatherer

On the shore in the foreground, standing among the rocks, is a man in the act of hauling in a timber which has been carried in by the waves that beat on the beach with crashing force, shooting clouds of spray in the air. The sea toward the horizon lies dark and threatening under a stormy sky with black clouds. This is a splendid piece of tone, and one of the best works of a painter whose pictures are characterized by superlatively artistic qualities.

Signed at the right. Height, 22 inches ; length, 28 inches.

247

CHARLES MELVILLE DEWEY

Return of the Hay Boats

A celebrated picture. Two men seated in the bow of a barge loaded high with dried marsh grass are pulling down the river with long sweeps. The flat country and some low-lying hills occupy the middle distance, while above is a sky of clouds and broken masses of light. The misty atmosphere is admirably rendered, and the general effect is exquisitely poetic. Exhibited at the Munich International Exhibition, 1895.

Signed at the left. Height, 20 inches ; length, 30 inches.

248

IRVING R. WILES

The Sonata

Two young girls in evening gowns—the one, in white, seated at the piano, and the other, in blue, with a violin, standing beside her companion—form a charming group, skilfully composed, and painted with subtle and forceful execution. This picture is one of Mr. Wiles's best-known works. It was awarded the Clarke Prize at the National Academy in 1889, and took a medal at the World's Fair, Chicago, in 1893. Engraved by Henry Wolf in the *Century Magazine*.

Signed at the left. Dated, 1889. Height, 44 inches; length, 26 inches.

249

WORTHINGTON WHITTREDGE

An Old House by the Sea

A picture of the Berkeley Homestead at Newport, R. I. The house stands at the left, and a light in the kitchen betokens good cheer within. A well-sweep and a clump of trees are the other features of the foreground. The rosy sky looms up in the distance, and a glimpse of the sea shows that the house stands on the shore. The composition is effective, and the color very sympathetic in tone.

Signed at the left. Height, 20 inches; length, 26 inches.

250

THEODORE ROBINSON

Valley of the Seine from Giverny Heights

The composition shows a wide stretch of country, with a river flowing through the valley, in the middle distance; a white bridge crossing it, houses scattered about in the bottom-lands, and blue hills in the distance. The effect is in pale sunlight, with cloud shadows floating over the landscape, and a summer sky of blue and white. A distinctive work, possessing the fine qualities of color, the realistic aspect and luminous atmosphere, which are characteristic of Robinson's landscape painting.

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No. 266 of Catalogue

An East River Idyl

HENRY W. RANGER

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251

W. GEDNEY BUNCE

Sunset, San Giorgio, Venice

A group of boats with splendidly colored sails looms up in the foreground, at the right. In the middle distance the city of Venice appears almost as if floating on the flood. The gay colors of the sails are reflected in the water, and a high sky of blue, broken with warmly-tinted clouds, frames in a scene of picturesque, individual beauty.

Signed at the left. Height, 29 inches; length, 36 inches.

252

BEN FOSTER

The Lonely Road

The road winds from the foreground, between the outskirts of the forest which appears on either side in the middle distance. In the clouded sky is an open space at the left upper part of the composition, where the moon sheds its light on the landscape and tips the clouds with silver. Subdued, quiet color and fine harmony.

Signed at the right. Height, 30 inches; length, 36 inches.

253

CARLETON WIGGINS

After Wind, Rain

A flock of sheep, with the shepherd ahead and the dog bringing up the rear, is seen going along a road which leads from the foreground through a valley in the middle distance, where clumps of trees are in

shadow. Beyond, a plain bathed in sunlight. The sky shows great storm clouds coming across the picture from the right and a patch of blue in the upper portion. The effect depicted is one where the wind before the storm has massed the gray clouds in the sky; and the rain, following after, is beginning to pour in the distance. Admirable in general aspect and very rich in color. One of Mr. Wiggins's finest works.

Signed at the left. Height, 40 inches; length, 50 inches.

254

FRANK DE HAVEN

Autumn Evening

A composition of impressive style, showing great masses of trees on the right, with the foliage of one reaching above the top of the canvas; a winding path in the centre foreground, and a gently sloping hill and a tree on the left. All this is in shadow. Beyond is a glimpse of hills lighted up by the last rays of the sun. The sky, partly filled with clouds, warm white at the horizon and dark gray above, shows the crescent moon and the evening star.

Signed at the left. Dated, 1892. Height, 28 inches; length, 36 inches.

255

ELLIOTT DAINGERFIELD

My Lady Rhododendron

Seated figure of a young woman clad in drapery of rose color with tint of orange. The background is filled with the leaves and blossoms of rhododendron trees, with a bit of dark blue sky appearing in the right upper corner. The light in the picture is concentrated on the head and upper part of the figure. A fine piece of rich and luminous color.

Signed at the left. Dated, 1896–7. Height, 36 inches; length, 30 inches.

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Lorette

GEORGE FULLER

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G. Fuller

256

H. SIDDONS MOWBRAY

Floréal

It is the spring festival of flowers, and two maidens in flowing draperies, one in pink, the other in pale green, advance toward the spectator. The one in pink has an armful of blue flags, or flower-de-luce. The other waves a greeting to her companions, who are seen below, amid the trees and blossoms, treading a measure in graceful procession to the sound of pipes and tambourines. Charming in composition and delicate in color, this is a fine example of Mr. Mowbray's treatment of ideal subjects.

Signed at the right. Circular. Diameter, 24 inches.

257

CHARLES C. CURRAN

The Peris

One of the most beautiful of all Mr. Curran's fanciful subjects. The Peris, lovely female shapes with diaphanous draperies, are seen reclining or moving about in a bower of white roses. It is, in truth, a fairy dell, and the fairies are as gentle and as lovely as the sweet flowers. The picture is charming in arrangement and very attractive in aspect, both because of its delicate color and its finely realized poetic fancy.

Signed at the left. Dated, 1898. Height, 18 inches; length, 32 inches.

258

S. J. GUY

The Orange Girl

The setting for this excellent little figure is a scene on the New York water front, with the wide street, the piers, and masts of ships giving interest to the background. The little orange girl has her modest stock-

in-trade displayed on a dry-goods box at the street corner, and with clasped hands leans back against the brick wall, patiently waiting for a customer. The face is attractive in expression, and the picture is one of the best of Mr. Guy's works in genre.

Signed at the right. Dated, 1875. Height, 16 inches; length, 12 inches.

259

ALBERT P. RYDER

Moonlight

A boat alone on the high seas with a solitary skipper guiding its course over the waters. The moon is veiled with clouds, and the effect produced in this composition is exceedingly poetic and impressive.

Height, 18 inches; length, 17 inches.

260

ROBERT C. MINOR

Midnight

A successful solution of a difficult problem, wherein, with great depth and force of color, the artist has depicted an effect of night with nothing but a sheet of water illumined by the moon, whose light comes from without the picture, relieving the all-pervading gloom. Some dark, mysterious masses of trees on the sea-shore are imagined by the spectator, almost, rather than seen. Impressive tonal quality.

Signed at the right. Height, 18 inches; length, 24 inches.

261

HENRY O. WALKER

A Morning Vision

A group of five figures. On the right of the composition is a young woman in terra-cotta tinted drapery upon whose shoulder leans a boy, nude but for a white cloth about his loins. Before these two are three

angels or winged figures. Flowers fill the foreground, and a landscape beyond forms a classical and appropriate setting for the figures. The personages in this fine work are refined and spiritual in type, and the drawing and color evince great distinction of style. A purely imaginative conception, the picture is executed with admirable academic realism, and possesses rare qualities of artistic thought and achievement. Awarded the Clarke Prize at the National Academy of Design in 1895.

Signed at the right. Dated, 1895. Height, 28 inches; length, 30 inches.

262

GEORGE H. BOGERT

Moonrise, Coast of Picardy

Marine, with breakers coming in on the coast. The moon, high in the sky, casts its light on the waters. A fine sense of vastness prevades the composition. Beautiful in color and atmospheric in effect. A very fine example.

Signed at the right. Dated, 1891. Height, 30 inches; length, 45 inches.

263

WYATT EATON

Reverie

A young woman in half-length, gowned in black, with white lace trimming on the square-cut bodice. The head is seen in profile, and the face is reflected in a mirror behind the figure. The color scheme is sober and restrained, and the work is remarkable for beauty of tone, masterly drawing, and simple modelling. A famous picture.

Signed at the left. Height, 27 inches; length, 29 inches.

264

F. S. CHURCH

Madonna of the Sea

The Madonna, in this important creation by Mr. Church, is seated on the sea-shore, with the Holy Child in her lap, and on either side of her is a kneeling angel with white robes and wings. The mother's gown is delicate purple. Over her head, which, with its halo, is relieved against the wide expanse of water, is a flock of sea-gulls circling in graceful flight; and others, in the foreground, on the sandy beach, pick their way about, or flap their wings in a bath in a pool of water left by the receding tide. The face of the Madonna is wistful and sweet; and the composition, very tender and beautiful in its color scheme, is filled with lofty sentiment.

Signed at the right. Dated, 1898. Height, 47 inches; length, 36 inches.

265

GEORGE INNESS

Winter Morning at Montclair

A great picture, justly celebrated as one of Inness's most remarkable landscapes. A felled tree, branches, and uprooted stumps are seen in the left foreground. Farther away, on the right, are some tall, slender trees with dead leaves still clinging to the branches. In the middle distance some buildings, and beyond, a wooded valley and hills. Over all a fine sky of blue with white clouds. A wonderfully truthful rendering of nature, distinguished and entirely veracious in color.

Signed at the right. Dated, 1882. Height, 30 inches; length, 45 inches.

266

HENRY W. RANGER

An East River Idyl

The view point is in one of the side streets in the lower part of the city leading down to the East River. Brooklyn appears in the distance across the blue water; and the roadway, partly covered with snow, and

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In the Adirondacks

A. H. WYANT

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The view point is in one of the side streets in the lower part of the city leading down to the East River. Brooklyn appears in the distance across the blue water; and the roadway, partly covered with snow, and

the buildings on either side occupy the foreground. The effect is of late afternoon sunlight, which lights up the upper stories of the houses on the left, and bathes the river and the walls and towers of Brooklyn with a warm and ruddy glow. The winter sky of blue shows orange-tinted clouds, and the smoke from a chimney is blown in picturesque forms across the right upper corner of the composition. The buildings on the right and the street are in shadow. Mr. Ranger has never signed a more effective picture than this, and it is characterized by his best qualities of color.

Signed at the left. Dated, 1896. Height, 28 inches; length, 36 inches.

267

HOMER D. MARTIN

An Old Church in Normandy

The moss-covered, weather-beaten church stands a little to the right of the middle of the canvas, with its finely proportioned roof and tower reflected in the water of a pool in the foreground. On the left, a road and a wayside cottage. The sky is composed of warm white clouds, in horizontal formations, mingled with patches of blue. It is impossible to describe the majestic beauty with which the artist has invested this simple motive. The picture is wonderfully fine in tone, and is a superb example of the work of one of America's greatest painters.

Signed at the right. Dated, 1893. Height, 25 inches; length, 38 inches.

268

GEORGE FULLER

Lorette

A life-sized figure, in three-quarters length, of a young girl, who carries some stalks of wheat, with one hand pressed against her bosom, and in the other holds a water jug. In the shadowy distance appears a gleaner with a sheaf on her shoulders. The effect shows the warm tints of sunset. The face of the young woman reveals charming characteristics. Admirable in color.

Signed at the left. Dated, 1882. Height, 50 inches; length, 30 inches.

269

A. H. WYANT

In the Adirondacks

One of Wyant's most celebrated and finest works. A stream, proceeding from the rocks and woods of the middle distance, widens out in the foreground, in the shadow of the tall trees which grow on the banks at either side, and reflects their green foliage, as well as the sky. An open space in the middle distance receives the light of the sun and concentrates the interest of the composition. The sky of white and blue is exquisitely fresh and tender in color. This is one of the best of all of Wyant's achievements, and one of the noblest of American landscapes.

Signed at the right. Height, 37 inches; length, 50 inches.

270

GEORGE INNESS

A Summer Morning

Among the trees on a plateau overlooking a wide valley is a herd of Jersey cows and a woman with a child traversing the wood on the way to the fields. The foreground is in shadow, and the deep, strong greens of the foliage are in contrast to the smiling beauty of the landscape beyond, bathed in the light of the morning sun. The cows are painted in masterly fashion, and the picture is dignified and impressive in general aspect. It is naturalistic in conception, and the execution is broad and simple. Truth to nature and nobility of style are its prominent characteristics. Exhibited at Munich, 1885.

Signed at the left. Dated, 1882–3. Height, 48 inches; length, 72 inches.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

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List of Artists Represented and Their Work

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